

V O G U E

PARIS
FASHIONS



BE
NI
To

OCTOBER · 15 · 1931

© THE CONDÉ NAST

For Every Waking Hour



Include Humming
• Birds in all your plans for the day
and you really will have something
enchanting on foot every moment.

Stern and sombre service weights in
keeping with the morning's *tailleur*.
Soft toned chiffons playing muted
notes with those tea-time "blues."
Unbelievably sheer and dull *grenines*
stepping to dance measures at the
country club.

The latest authentic colors, sponsored
by Mme. Julie Bolegard, our Parisian
stylist, who has entree to all leading
purriers. A half-dozen excellent
your choosing.

better class



Humming Bird

FASHIONED HOSIERY

RT HOSIERY MILLS, Inc., Chattanooga, Tennessee
SHOWROOMS: ' ' ' 385 Fifth Avenue

© 1931, DAVENPORT HOS. MILLS, INC. 06

OCTOBER 15, 1931

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



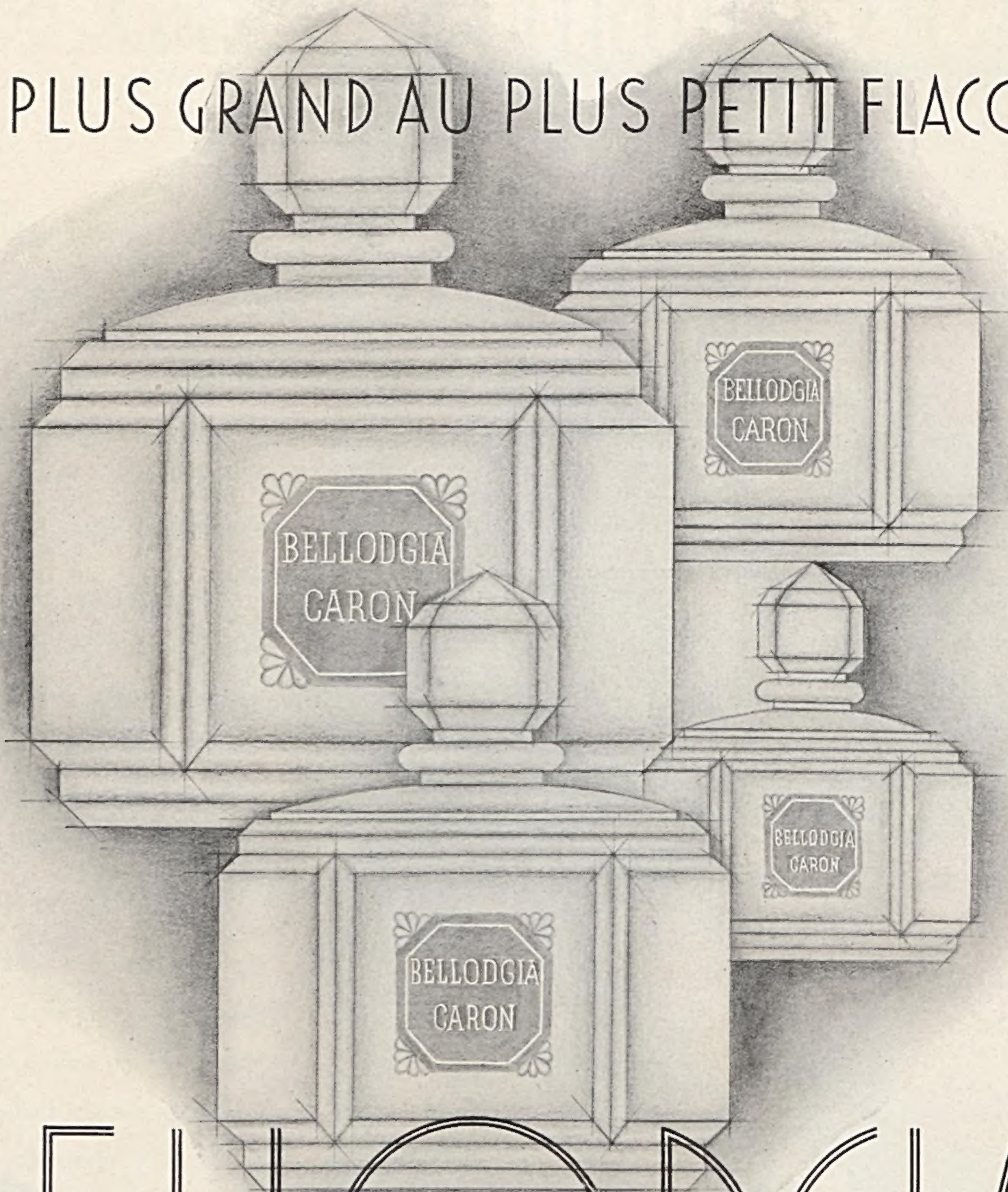
*Diamond Jewelry
Dependable Quality*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON

DU PLUS GRAND AU PLUS PETIT FLACON



BELLODGIA
LE PARFUM LE PLUS SUBTIL
CARON

PARIS

PARIS

PHILADELPHIA

LONDON

BONWIT TELLER

FIFTH AVENUE
AT 56th STREET
NEW YORK

The Lines One
Cannot Resist In A
Bonwit Teller Corset



To make a good figure out of a figure that has had undenied freedom is an achievement . . . a feat that requires the greatest skill. To avoid just another experiment, New York women entrust themselves to Bonwit Teller corsetieres . . . for they are knowing souls who design the very corsets that instantly create a succession of beautifully curved lines . . . and a tiny waist!

FRENCH MODELS
10.00 to 225.00

CORSETS . . . Third Floor

THREE VIONNET FUR COATS BY RUSSEKS FIFTH AVENUE



**A Russeks fur coat cannot be duplicated
anywhere at Russeks price**

● VIONNET 4321. This is the coat that Paris thronged to see! With contrast playing a feature role in the fashion picture for 1932, the rich mink cape shares all of the honors with its moulded coat of Russeks Moire Caracul. \$500

● VIONNET 4315. This is the coat that marks its wearer an individualist. Satin is introduced to the waist with a form fitting result that makes this coat as supple as fabric. Only Russeks Persian Lamb could do justice to such a masterpiece. . . . \$400

● VIONNET 4302. This is the coat that banished monotony and created a brand new mode in furs! The flattering Medici collar and the furred "button up" treatment simply defy comparison in beauty, especially when reproduced in Russeks luxurious baby Caracul. \$300

RUSSEKS FIFTH AVENUE AT THIRTY-SIXTH STREET, NEW YORK



Bright striped
wool scarf
3.95



Wear a LEATHER JACKET

and the right things with it

A. Suède jacket with fitted hipband, adjusted by rings. Natural chamois color or peach. Sizes 14 to 40.....15.50

B. Jersey blouse with new high stitched neckline and belt. White, Tally-Ho green, rust. Sizes 14 to 20.....10.95

C. Jersey tab blouse with new square neckline and metal rings. White, rust and tropic green. Sizes 14 to 20.....8.95

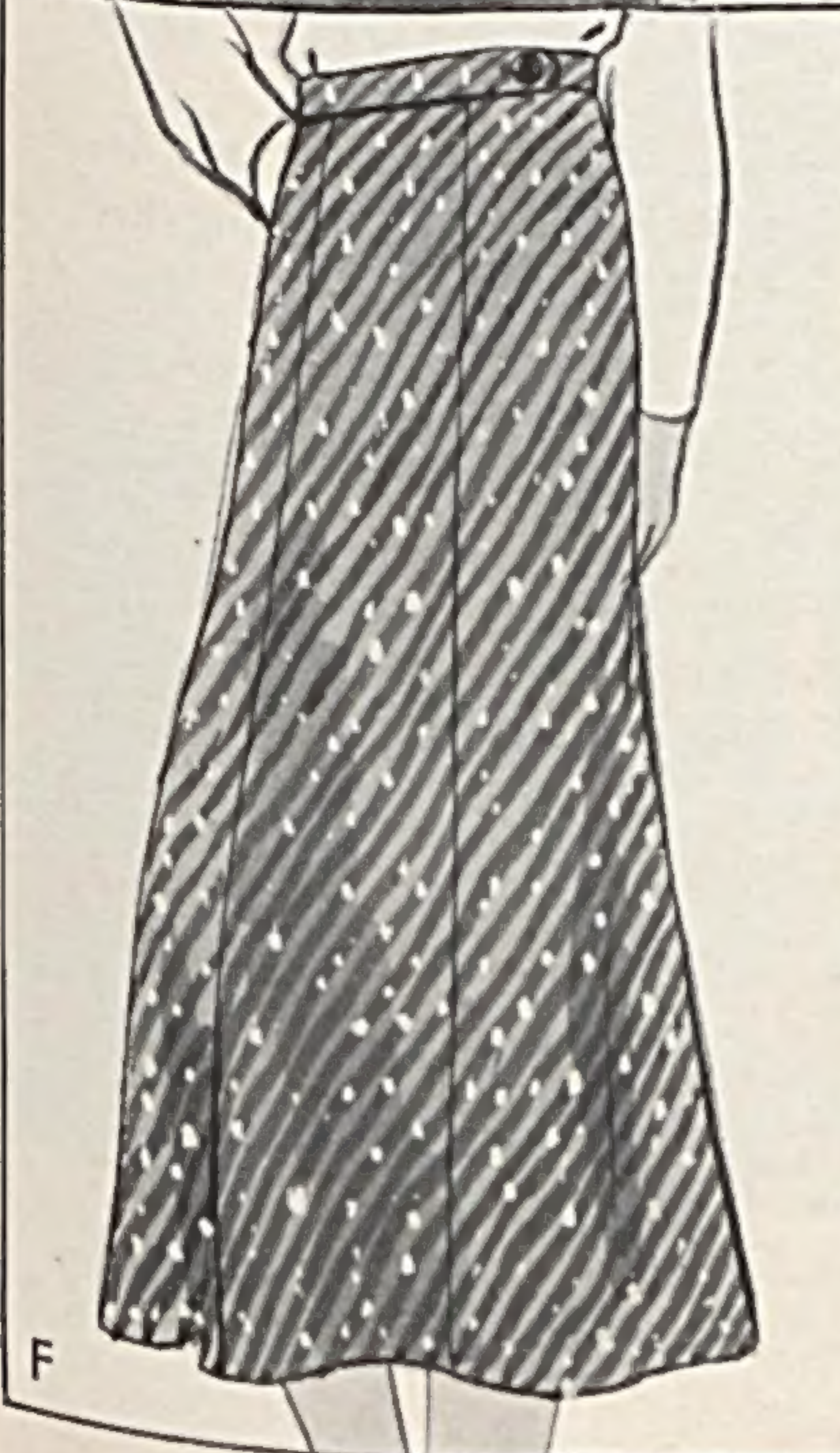
D. Bright capeskin coat in red, green, navy or tan with plaid wool lining and big pockets. Sizes 14 to 17.....8.95

E. Single-breasted suède jacket, in Torran brown (soft, medium shade), cocoa color or green. Sizes 14 to 40.....12.50

F. Classic tweed skirt with well-cut, sloping gores and stitched hem. Brown and tan mixture. Sizes 14 to 20.....10.95

G. This double-breasted suède jacket comes in a beautiful green, Torran brown and cocoa. Sizes 14 to 40.....17.50

H. The corduroy skirt is colorful! Green, wine or brown in the simple gored style. Sizes 14 to 20.....6.50



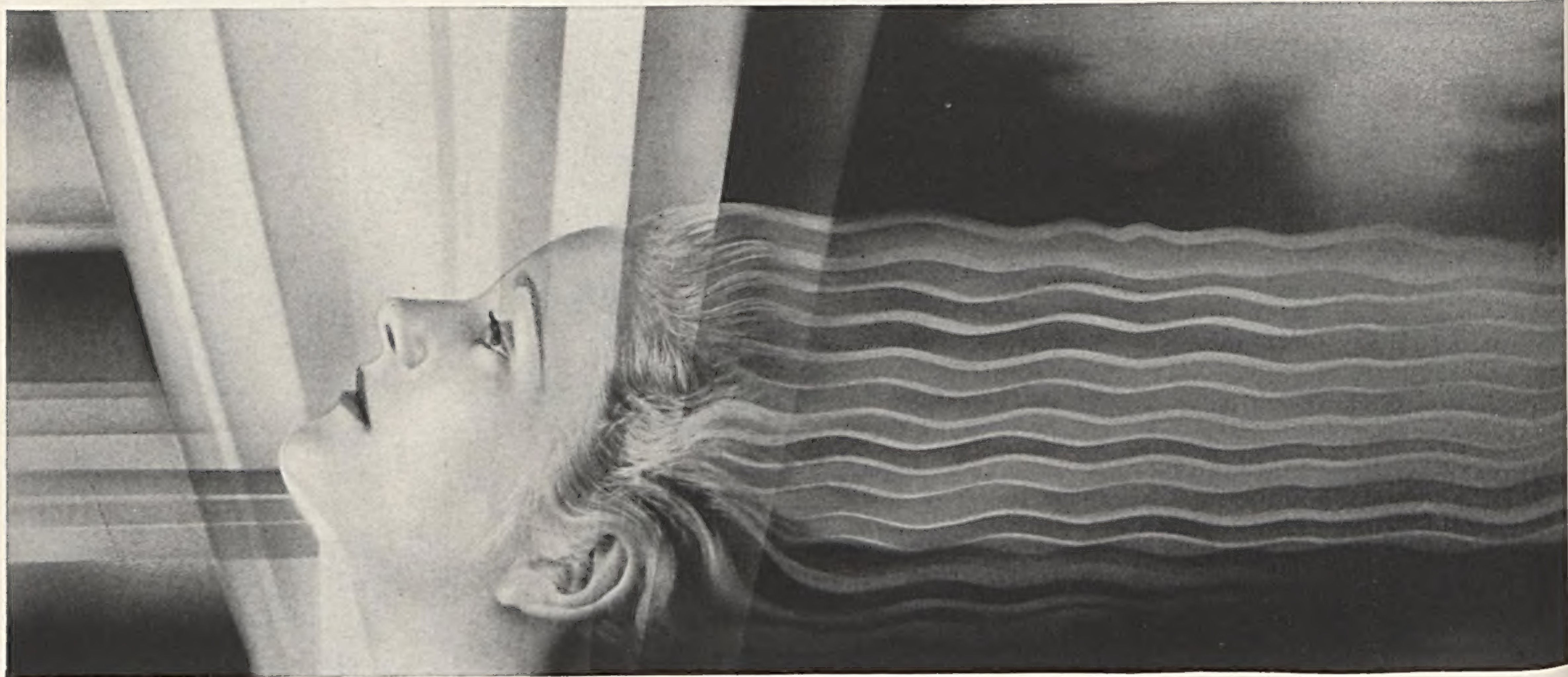
Best & Co.

FIFTH AVENUE

Branches at Garden City, Mamaroneck, East Orange, Boston

Entire contents copyrighted by Best & Co., Inc., 1931

BARE YOUR FACE TO SUN AND WIND



~ ~ ~ but give your
skin this special care..



DENNEY & DENNEY
PHILADELPHIA — NEW YORK

No longer need out-door life leave its tell-tale marks on your skin. FRANCES DENNEY has created Preparations that safeguard your loveliness against drying wind and parching sun.

MISS DENNEY was one of the first of the great skin specialists to design Preparations to meet the needs of modern women. Each represents a lifetime study of scientific skin care.

In her little book — "The Affairs of Beauty" — MISS DENNEY tells you which of her Preparations are needed for your particular skin. She will be happy to send you a copy if you will write to her in Philadelphia.

• • •

Herbal Oil Blend: For very dry skin—and skin exposed to sun and wind. Marvelous for the face that is aging \$5

Herbal Throat and Neck Blend: Brings new loveliness to throat and neck—and irons out lines and wrinkles \$3 and \$5

Herbal Astringent Cream: A thin film on the skin protects against sun and wind—and serves as a splendid base for powder . . \$2.50

Other Preparations of MISS DENNEY are described in her little book—including her remarkable new *Herbal Creme Masque* (\$10) for giving vitality, clearness and color to the skin and for relieving that tired, worn look.

• • •

MISS DENNEY's Preparations are sold in selected stores where you will find saleswomen carefully trained to serve you. If you do not know the name of the store nearest to you, MISS DENNEY will be happy to tell you.

FRANCES DENNEY

HERBAL PREPARATIONS

ARISTOCRATS—*Poised—charming—well-bred—one finds these Altman fashions in the company of people whose clothes are an instinctive expression of good taste . . .*

Left: a gown by Patou is of satin, marvelously cut. In the interesting Persian green sponsored by this designer . . . Copies made to individual measurements with fittings, \$145

Right: Chantal designed a frock of heavy, chalky white georgette. Its feeling is one of disarming simplicity mixed with sophistication...Copies made to individual measurements with fittings, \$185



SALON DE LA COUTURE—THIRD FLOOR

B. ALTMAN & CO.
FIFTH AVE. at 34th ST. + NEW YORK



*"Borne in the drift of blossoms
Whose petals throng the wind."*
—HOUSMAN

YARDLEY'S

Orchis



THE falling petals drift across the garden, and all their blended odours fill the air. But winter pursues the loveliest blossoms, and summer's fragrance is ephemeral, unless by some magic you can hold it past its season. . . . There is a perfume made to recreate the fleeting charm of summer, a mingling of every flower that the garden knew. Orchis is the wind across the roses and the jasmine. Orchis is a talisman to give you summer forever. It is a delicate perfume with much of allure and something of adventure; a romantic perfume, which will always say a little less than it means; a perfume for a delightful figure but lately returned to fashion . . . a perfume for a lady. Orchis may be had from seven dollars and a half to one dollar. Yardley & Co., Ltd., 452 Fifth Avenue, New York; in London, at 33, Old Bond Street; also Toronto and Paris.



HENRIETTE

Dobbs HENRIETTE is the eternal triangle in hats! So deftly pointed over the right eye and so deliciously feminine throughout; of felt and uncut velvet ribbon, it reaches its climax in a lovely cluster of ribbon loops toward the back. A hat subtly apropos

to the smart thirties—and a nice balance between the formal and informal type. In new colors that repeat Fall costume tones,—and all headsizes; \$15.

DOBBS HATS

324 FIFTH AVENUE, NEW YORK AND THE TAILORED WOMAN, 632 FIFTH AVENUE
CLEVELAND, OHIO, THE LINDNER CO'Y • • RICHMOND, VIRGINIA, THALHIMER'S
PORTLAND, OREGON, MEIER & FRANK CO. • WASHINGTON, D. C., WOODWARD & LOTHROP
Representatives in all the principal American cities—and **T. EATON CO.** LIMITED in Canada



DURENE ASSOCIATION OF AMERICA, 250 FIFTH AVENUE, NEW YORK CITY



in the tradition of the nineties

Durene lace harmonizes so perfectly with treasured old laces . . . it is the only lace that the Jay Thorpe bridal designer considers fine enough to combine with the bride's own family lace. This dress, an exclusive creation of Jay Thorpe, is now being shown in the new collection.

Full bertha . . . fitted basque . . . circular train, gauntlet cuffs and little lace cap—all the details of this lovely dress identify it with the distinctive charm of the 1890's. It is of bridal satin in a warm ivory tone, combined with Venise lace made from durene—soft, fine, gently lustrous and mellow as priceless heirloom laces.

Durene
QUALITY BEGINS WITH THE YARN

*Posed by
Mrs. Jean Jacques Bertschmann
of New York*

Photographed by Henry Waxman

OCTOBER 15, 1931



*posed by Mrs. Jean Jacques Bertschmann of New York
photographed in the Fur Salon by Henry Waxman*

Formal evening clothes . . a forte!

new Collection, especially designed for the opening of the Opera, the Tuxedo Ball, and the two dozen First Nights scheduled for the coming fortnight . . The magnificent velvet Opera wrap, with long fitted lines and collar of two silver foxes . . the gown with soft white peonies . . the brief white "bracelet gloves" . . the earrings of old paste . . all express the sure touch and fine sense of the dramatic that have given Jay-Thorpe evening clothes their name! A collection with a latitude of price range planned for the present season . .

Evening gowns from 75.00 . . Wraps from 95.00 . . . Evening furs, gloves, slippers, bags, jewels.

Jay-Thorpe

FIFTY-SEVENTH STREET, WEST

SUPERLATIVE READY-TO-WEAR AND MADE-TO-ORDER

BE AS YOUNG AS YOU PLEASE

*in the morning, but a
bit more sophisticated
after noon!*



How do you take your mornings? Briskly, with a dash of tweeds and a tailored flavor? Then choose this youthful I. Miller oxford in black or brown alligator. For wear with your silks and velvets select a sophisticated slipper of fabric, also in black or brown—exquisitely dainty, devastatingly feminine! Now don't expect to go everywhere and do everything with just two shoes. But with these I. Miller favorites you'll get off to a good start! . . . And do you want to make a little budget do a big job? Never before have we been able to put so much value in a shoe at so little cost! Because they're hand-modeled, I. Miller shoes stay young-looking long after cheaper shoes become middle aged! . . . Handbags to match—hosiery to blend.



I. MILLER

Beautiful Shoes

Shops and Agencies in Principal Cities



Vandamm

Hat by Yvonne Ganne

JAECKEL—IF YOU KNOW BOTH FURS AND FASHION . . .

One of the more subtle fur fashions of 1931—two furs of the same character cleverly combined—for instance this platinum gray broadtail with gray Krimmer . . . youthful . . . flattering . . . only superlative workmanship can achieve this lovely slender line, and today the low price of raw pelts enables you to have a Jaeckel hand-tailored coat at the same price you formerly paid for an ordinary machine-made coat.

H. Jaeckel & Sons, Five-forty-six Fifth Avenue, New York City



Photographed
by the 3

Reproduction of
AUGUSTABERNARD
Afternoon Dress

There are one hundred and twenty-four fine pin-tucks, each about twelve inches long, down the front, the back and the sleeves of this cloudy chiffon dress. It's a detail, of course. We mention it only because we pride ourselves on the skill and care with which our workrooms reproduce the mode, whatever it may be. Such careful detail you will find, too, in our ready to wear dresses as well as in our custom order clothes.

Augustabernard afternoon dress of chiffon in a new deep brown . . . custom copies from our workrooms

L. P. HOLLANDER CO.

3 EAST 57 STREET, NEW YORK : 202 BOYLSTON STREET, BOSTON, MASS.



*For this
revival
of the fittest*

The essential quality of this season's mannered mode is fit . . . the soft rendering of natural curves. The essence of this quality is the ERMITA T-strap slipper, a fashion revived by the ankle-length skirts because, while being sandal in effect, it fits along the foot's most graceful lines. Of heavy raised silk faconne in black, the formal color. For wear on in-between occasions as well as for evening. Trimmed with black satin bordered with silver kid. Silver and brilliant buckle. Also in white to be dyed any color. \$12.50. Write for our booklet of fall and winter fashions.



WALK·OVER
510 fifth avenue



Paris: 21 Boulevard des Capucines. London: 372 Oxford Street, W. 1.



*The Mark
of Quality*

The three styles most favored for fall — concealed Talon slide closing, three matching snaps, or the newest Puritan style (foreground) with no fastening at all — in brown or black.



Photograph by Leon De Vos

Firestone *footwear*

Firestone gaiters are the beginning of wisdom . . . if you would be healthy as well as smart! Their snug fit hugs a slender ankle . . . their smart lines lend grace to an indispensable accessory . . . their basket-weave pattern is attuned to fashion's favored fabrics for fall . . . they lift your spirit in the sense of being trim-footed and dry-shod . . . for Firestone "reigns when it rains" and bestows queenly comfort!

FIRESTONE FOOTWEAR COMPANY • BOSTON, MASSACHUSETTS



Style, and its correct interpretation, are as much a study with Fisher artists and craftsmen as is the

continued development of comfort, safety, durability and value. Universal acceptance of this fact is leading increasing thousands of people to choose General Motors cars, the only cars with Body by Fisher.

Cadillac . La Salle . Buick . Oakland . Oldsmobile . Pontiac . Chevrolet



THE AGE
OF ELEGANCE
IS
EVERY AGE!

If she have youth, if she have beauty, if she have wit, then has she much. But if she have not elegance as well, alas! she suffers the grand lack. For, in the beauty of women, elegance is the crowning charm. And the dynasty of elegance is eternal. In perfumes by Guerlain were the moods of the Second Empire celebrated. For the Empress Eugenie, for duchesses, for queens, did Guerlain create from the fragrance of flowers new realms of loveliness. In the moods of today, he has devised perfumes of such elegance that the fairest women in the world find in them a last dear possession in charm. Shalimar is for wearing as a diadem . . . L'Heure Bleue confers a delicate radiance . . . Liu is modern, and moving. And Shalimar powder, and lipsticks Guerlain! They exalt the felicity of the skin, the lips. For the art of Guerlain, beyond other masters, evokes from age to age fresh aspects of charm, to endow the living beauty of women!



GUERLAIN
PARFUMEUR
PARIS

Shalimar is \$12.50 and \$25

Liu is \$30

and L'Heure Bleue is \$5 and \$15.



WAMSUTTA Percale is "whiter as it comes from the mill" and "whiter after use" . . . say hotel managers and laundry experts

The pure whiteness of Wamsutta Percale is as natural to this sparkling fabric as the whiteness of snow. "Wamsutta is considerably whiter than linen," says the manager of one great hotel. "Soap and water keeps these sheets white without the use of strong chemicals," says a laundry superintendent.

Age does not yellow it. We know of Wamsutta Percale sheets that are still white, still strong, and as soft as a handkerchief after twenty-odd years of use.

Bordered with wide, pastel-shaded hems on the pillow cases and top sheet, and made up with fleecy North Star Blankets in some soft, contrasting color, there is no more inviting spot on earth than a Wamsutta-clad bed. The same pastel shades are also available in the beautiful line of Wamsutta Percale sheets and pillow cases in solid colors.

WAMSUTTA • NORTH STAR

Wamsutta Sheets and North Star Blankets make the perfect combination for perfect comfort . . . They are styled to harmonize in color as well as quality.

Write to ★Department V-4 for a copy of the new Wamsutta-North Star Catalog

WAMSUTTA MILLS*

New Bedford, Massachusetts

NEW YORK SALES OFFICE

180 Madison Ave. New York City

MEN'S SHIRTS \$1.95 : SHORTS 75¢ : PAJAMAS \$3.50

Made of Wamsutta Fabrics. Write WILSON BROTHERS, Chicago, famous makers of this new Wamsutta line for men, if you don't find it at your favorite department store

WAMSUTTA *percale* SHEETS & PILLOW CASES



Marday

coats • dresses • hats • bags • stockings



MARDAY COATS bring to you, this year, THE SMARTEST FURS, the finest furs, that frame your shoulders deep in elegance. FABRICS WHOSE NEW WEAVES you recognize at a glance, whose light, warm, supple construction is a joy to discover later on. INSPIRED CUT, EXQUISITE WORKMANSHIP, perfect to the last inner seam and concealed detail . . . The Marday fashion staff insist upon all these qualities before they give a Marday fashion the Marday name!

THE Marday model (left) in Charda cloth, one of the most important of the bouclé wools, has the new, luxurious "hook" collar in black or kit fox.

Nipped in at the waist, buttoned above the waistline, the youthful Charda coat (right) wears Chanel's wide rever collar in Kolinsky fur.

All Marday coats are \$97.50.

The two hats show the modified line of the late models. The first from Marcelle Lely in felt with crystal wing ornament: the second, a Suzy turban in striped felt with curled ostrich. Marday hats are \$10.00.

A closer view of these two Marday bags shows a formal envelope of French antelope with marcasite ornaments and a genuine crepe seal pouch with a metal and galalith frame. Marday bags are \$7.50.

Marday Dresses \$39.50

Marday Hosiery \$1.85

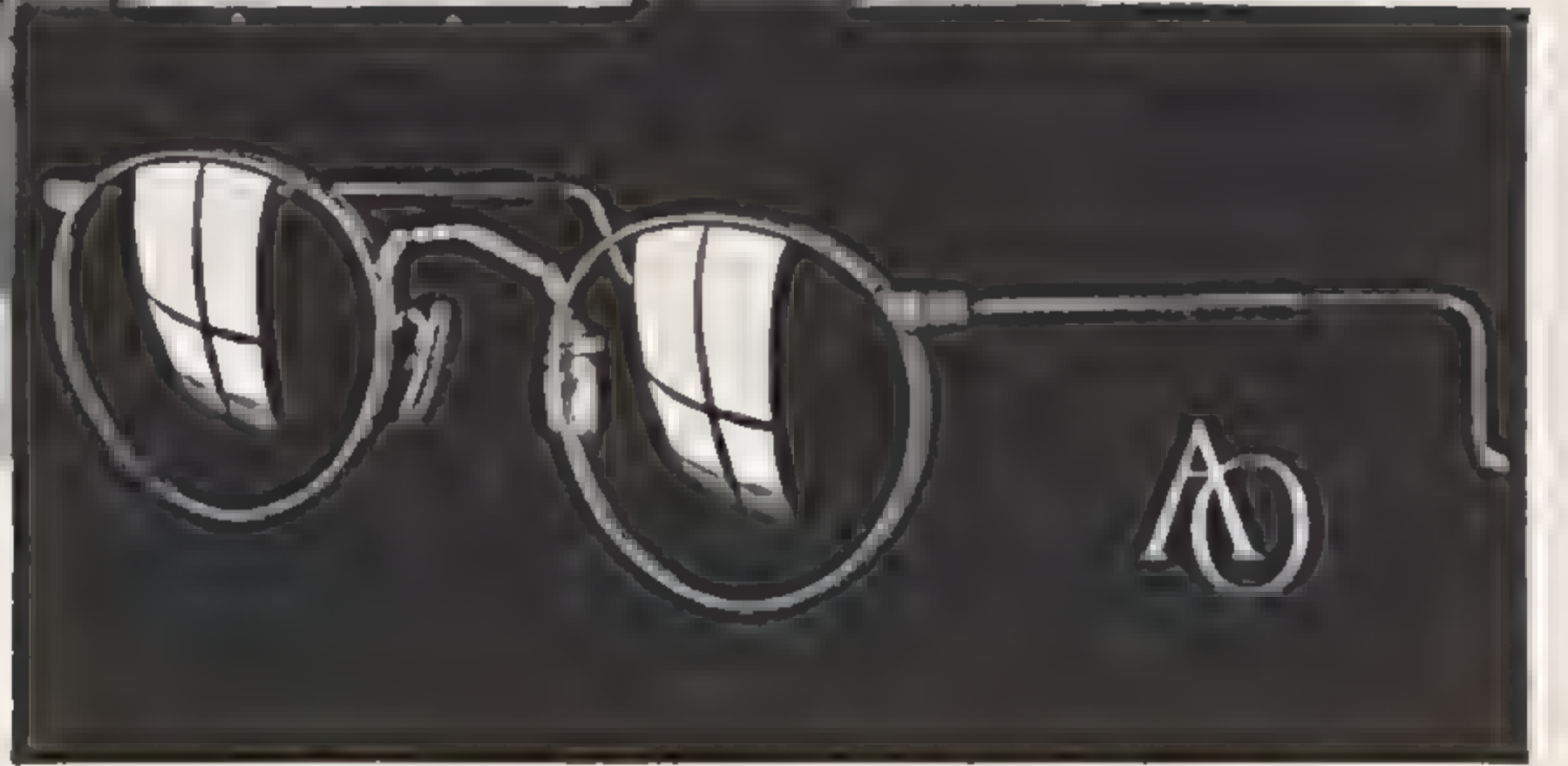


Marday fashions are sponsored by

JORDAN MARSH CO., Boston, Mass.; O'NEILL & COMPANY, Baltimore, Md.; THE BON MARCHE, Seattle, Wash.; THE GOLDEN RULE, St. Paul, Minn.; MAAS BROTHERS, Inc., Tampa, Fla.; THE MOREHOUSE-MARTENS COMPANY, Columbus, Ohio; THE A. POLSKY CO., Akron, Ohio; L. S. DONALDSON CO., Minneapolis, Minn.; THE TITCHE GOETTINGER COMPANY, Dallas, Texas; JOSKE BROS. CO., San Antonio, Texas; HERPOLSHIMER COMPANY, Grand Rapids, Mich.; RUDGE & GUENZEL COMPANY, Lincoln, Neb.; QUACKENBUSH CO., Paterson, N.J.; A. E. TROUTMAN CO., Greensburg, Penn.; THE MEYER'S CO., Greensboro, N. C.; THE MULLER CO., Lake Charles, La.; S. P. REED CO., Latrobe, Penn.

AND YOU'LL LOOK BETTER, TOO—IN **FUL-VUE** GLASSES

THE SAME MAN with different glasses. Old-style below, new-style Ful-Vue at the right. How much better he looks with Ful-Vue! No interfering side-pieces to hide his eyes and restrict vision.



Ask the man who fits your glasses to show you the new, patented FUL-VUE frame.

See how this new,
modern, high-temple frame
improves both appearance and vision

MEN and women who cherish appearance and comfort as well as eyesight are wearing the new Ful-Vue frame.

Ful-Vue advantages (three of many):
High temples—lifted up out of the line of vision. A clean streamline from bridge to ear instead of a downhill line ending at the middle of the rim, with low temples that restrict sideway vision and cover your eyes. Ful-Vue "uncovers" your eyes at the side—leaves them free to see and be seen. That's one reason Ful-Vue is so becoming. Only Ful-Vue has this new, modern, patented construction.

Natural eye-shape. Ful-Vue follows the contour of eye, brow and cheek.

No disfiguring mark on nose. The Ful-Vue bridge does not touch the nose. When you

take off your glasses, there is no mark to show you wear them. Yet Ful-Vue is snug—cannot slip down.

Ful-Vue shown here is a strong, fine, masculine frame. There are other models—for men and women—in pink or white gold, or Zylonite, which resembles shell.

Ask the man who fits your glasses to show you the new Ful-Vue frames. You'll say they are the best-looking, best-feeling glasses you ever wore.

FUL-VUE

FRAMES FOR YOUR GLASSES

Send for new, illustrated booklet—free

Mail the coupon and receive, without obligation, "What's New in Glasses?" It gives you, with many pictures, the whole story of Ful-Vue and what it means to you in vision, looks and comfort. It also tells you about Tillyer Lenses, the "wide-angle" lenses, accurate to the very edge. Mail the coupon now.



American Optical Company, Dept. V5, Southbridge, Mass.
Without obligation please send free booklet on Ful-Vue to

Name _____

Address _____

City _____ State _____

The name of the man who fits my glasses is _____

© 1931, A. O. Co.

AMERICAN OPTICAL COMPANY

Have Your Eyes Examined Every Year

YOUR FOOTPRINT
IN LEATHER • • •

You may be a spoiled darling of infinite caprice
when it comes to frocks and hats
but once you've walked a mile
in "Your Footprints in Leather"
nothing—absolutely nothing—will lure you away
from Matrix Shoes!

It's not alone their smartness, and their fine
materials, it's the just-made-for-you feeling
of the Matrix moulded sole which fits
like "Your Footprint in Leather".

Write for new Fashion Announcement
and the name of a store near you
where you can find Matrix Shoes.

E. P. Reed & Co., Rochester, N. Y.

Matrix Style Studio: 47 W. 34th Street,
New York City.



Camille • (Right) Just right for "Sunday night frocks". Fine moiré in black or white.
Ritz • (Left) In black mat kid or Prado brown trimmed with genuine lizard and contrasting piping.

Matrix
Shoes

Carola • In black or green suede trimmed with genuine lizard and opalescent kid. Also in dull black kid.



In
City
Streets...



... **O**R IN the open countryside, this topcoat from the House of Shagmoor is in equally good taste. The exclusive fabric is finely woven, of a lovely shade called Cedar Bird. Rich, golden-brown beaver forms a flattering background for the face . . . and trims the cuffs. Tailoring in the inimitable Shagmoor manner . . . You will find an intriguing selection of Topcoats by Shagmoor in the booklet of Fall and Winter Styles, mailed free on request. *Linder Bros. Inc., (The House of Shagmoor) 512 Seventh Avenue, New York. In Canada: 707 Sommer Building, Montreal, Quebec.*

THE HOUSE OF SHAGMOOR



The GOSSARD Line of Beauty

Here's how
to be Slim...
though
feminine

● Being feminine doesn't mean that you can have plump curves! The bust must be small and round, the waist "cinched-in," diaphragms curve in, *not* out, tummies should be ever so flat—and hips must be slimmer this year than last, for the straighter skirts. ● The photograph shows a new MisSimplicity model of super-Royal Batiste and fine lace, with hip panels of Gossard's improved Charmosette elastic. This new weave is lighter and much more supple than formerly, yet it retains its famous slenderizing quality. Bulgy hips simply haven't a chance against this marvelous elastic! The diagonal pull of MisSimplicity's converging waistline straps raises the bust, slenderizes the waist and smooths away the diaphragm and abdomen flesh... A foundation garment that will make the new clothes look as if they were designed for you! Model 8468.

MisSimplicity* and

*Reg. U. S. Pat. Off.
(Pat. Appl. For)



CHARMOSETTE**

**Exclusive with Gossard; Reg. U. S. Pat. Off.

THE H. W. GOSSARD CO., Division of Associated Apparel Industries, Inc., Chicago, New York, San Francisco, Dallas, Atlanta, London, Toronto, Sydney, Buenos Aires

Knitted-wear comes to town and steals the Fashion Show



KNITTED things are literally "going to town" this season. For, after spending her sporting summer in them, Fashion decided that no arbitrary city limits shall deprive her of their chic and comfort. . . . So she demanded knitted suits, dresses, coats and blouses becoming to the metropolitan scheme.

To see how seriously Paris takes this new decree, just glance at the racks of the smarter home-coming trunks. It's a bet you'll find six out of ten of them hung with knitted things designed for nearly every daytime occasion . . . one, two and three piece suits and dresses for shopping, for lunching in town, for driving, for business wear . . . not to mention those versatile sweater blouses.

As the logical interpreter for the American scene, Bradley has knitted stitch-for-stitch copies of some of the smartest offerings of the best French couturiers, as well as many clever adaptations . . . models which you can see *today* at almost all the good stores.

And you will note, of course, that we have minded closely all those be-all, end-all details . . . well-defined normal waistlines . . . belts and buckles . . . the concise, clipped lines of the strict tailleur . . . straighter skirt lines . . . higher, flatter, closer necklines . . . subtly contrasted colors . . . in fact, just those details which in their last analysis *are* chic. . . . Bradley Knitting Company, Delavan, Wis.

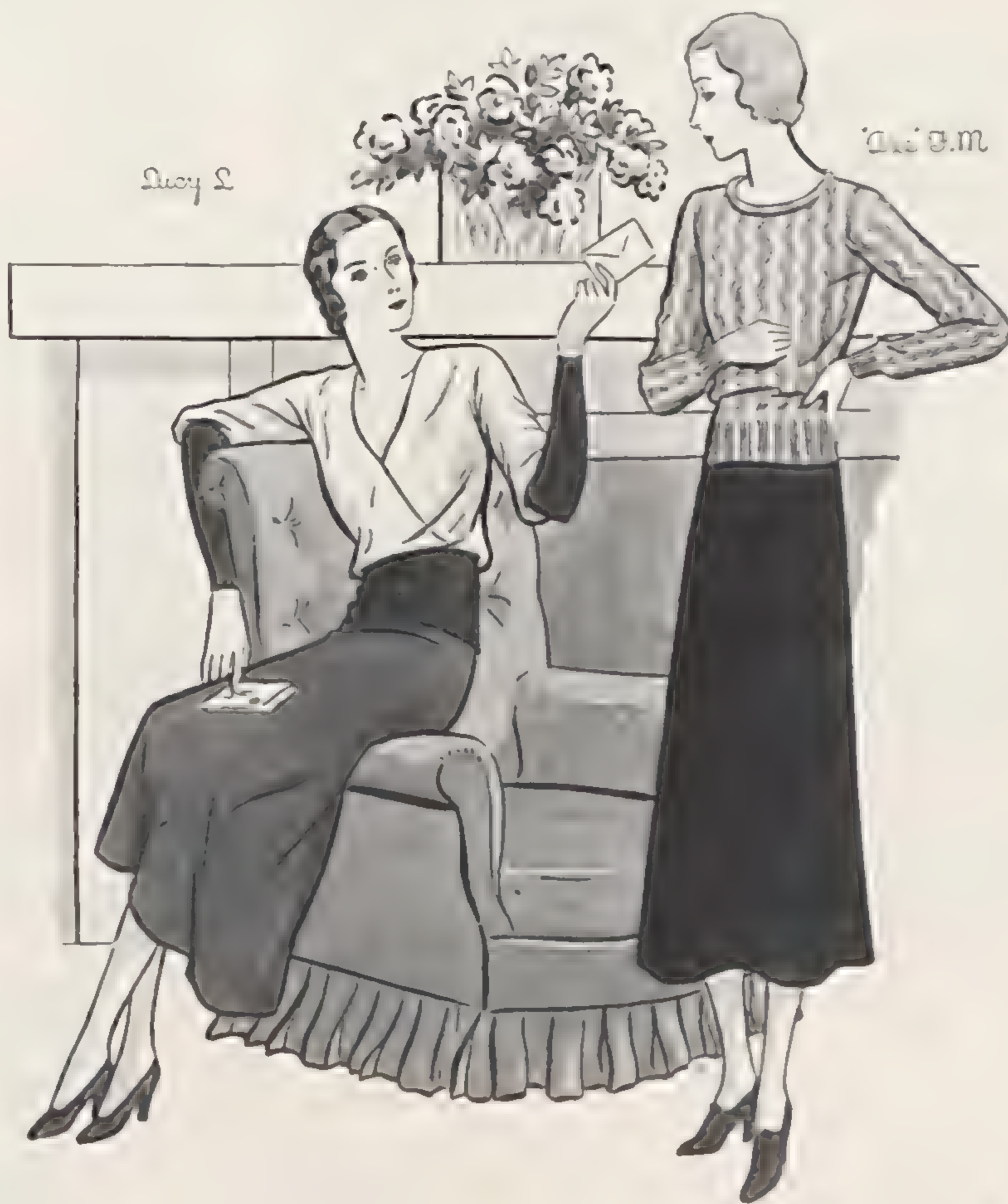
" . . . that Paris picks up her knitting needles when she wants something especially smart.

● **For Mrs. Phillip S—**, I suggested the Bradley suit No. 70148N, in a mixture of brown, black and white. Because it has that nubbly, tweedy effect which is to be such a high note in fall fabrics. It is ideal for either shopping or motoring, and the price is only about \$35.

● **For Lucy L—**, Bradley sweater blouse No. 7170 in Porto Brown and Tampico. Because its chic shell stitch gives it a softness and 'line' that flatters almost any woman. It comes in six colors which are in tune with the vogue for subtle contrasts and solid tones. And it costs only about \$7.50.

● **For 'Dee' F. M—**, the Bradley sweater blouse No. 71177A in Pompeian Red. Because, being simple and straightforward, it is smart as the very dickens. It comes in Turf Green, Chanel Red, Bruyère Blue, and white, and costs about \$7.50."

. . . from a letter of LISA POTTER
BRADLEY SHOPPING ADVISER



© 1931

BRADLEY

SLIP INTO A BRADLEY AND OUT-OF-DOORS

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Only the better shops and the more discriminating department stores carry the new Shuglovs. The one on this page is cordovan with a modernistic vamp and heel and a slide fastener. Other styles in black or silver-gray with slide or snap fastener. Pop in and get a pair or two to match your topcoats. The B. F. Goodrich Footwear Corporation, Watertown, Mass.

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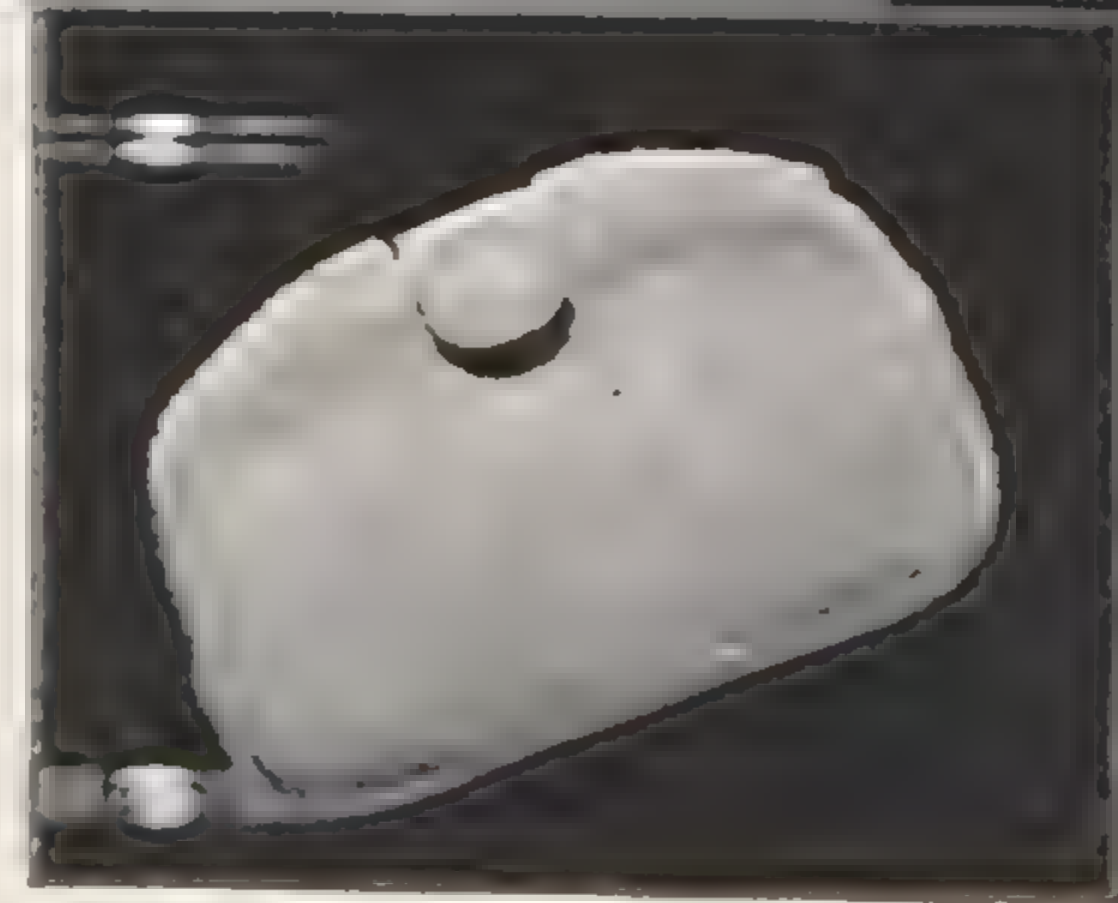
• COSTUME AND BAG FROM LORD & TAYLOR



• Top: Velvet Bag closed with Talon Fastener. Designed by Volokoff of Paris. From B. Altman & Co.

• Left below: Beaded bag designed by Volokoff of Paris closes Talon-tight. From Best & Co.

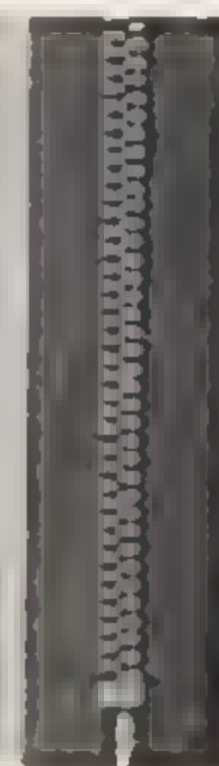
• Right below: Talon-fastened Antelope Bag sponsored by Lanvin, featured by Franklin Simon.



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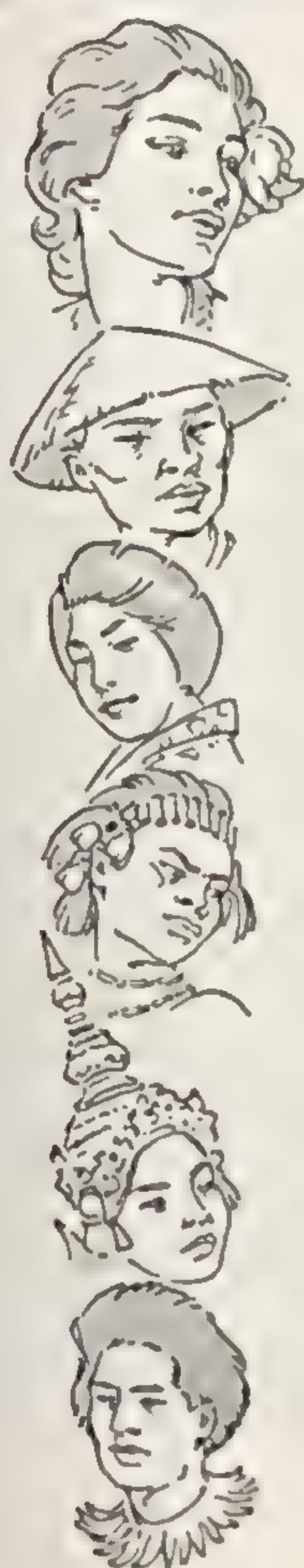
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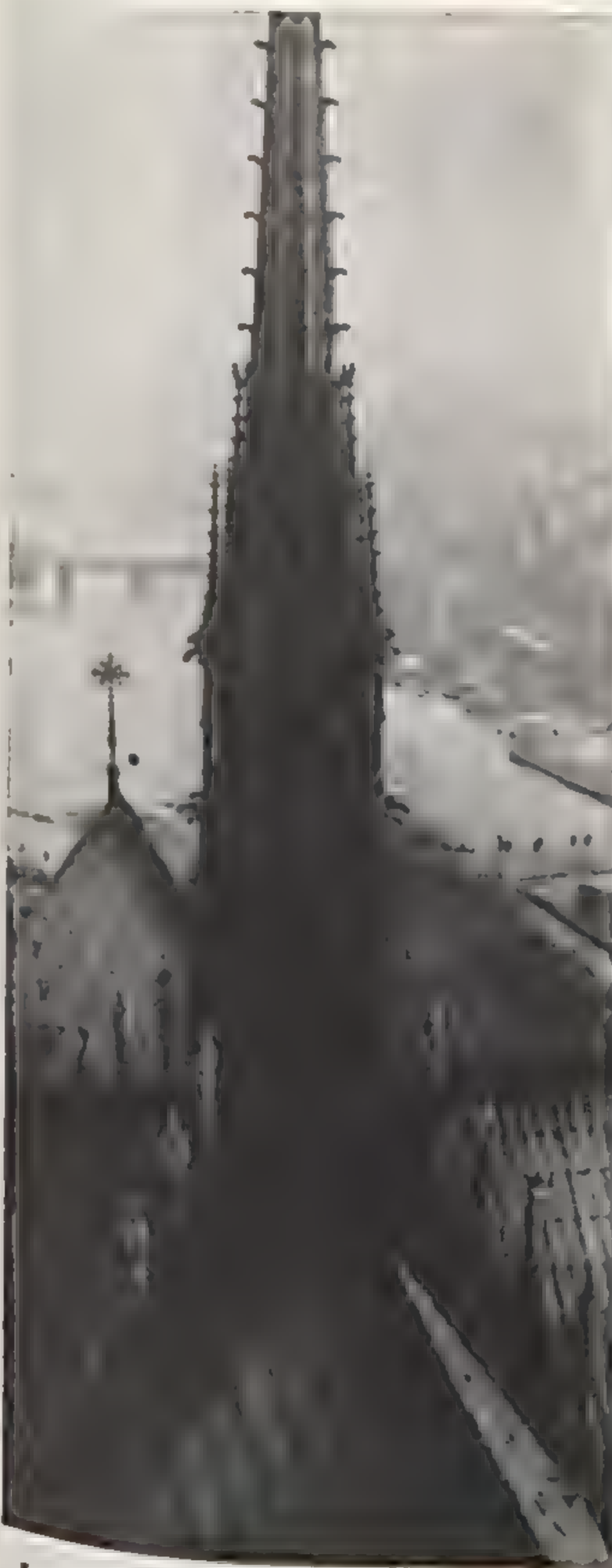
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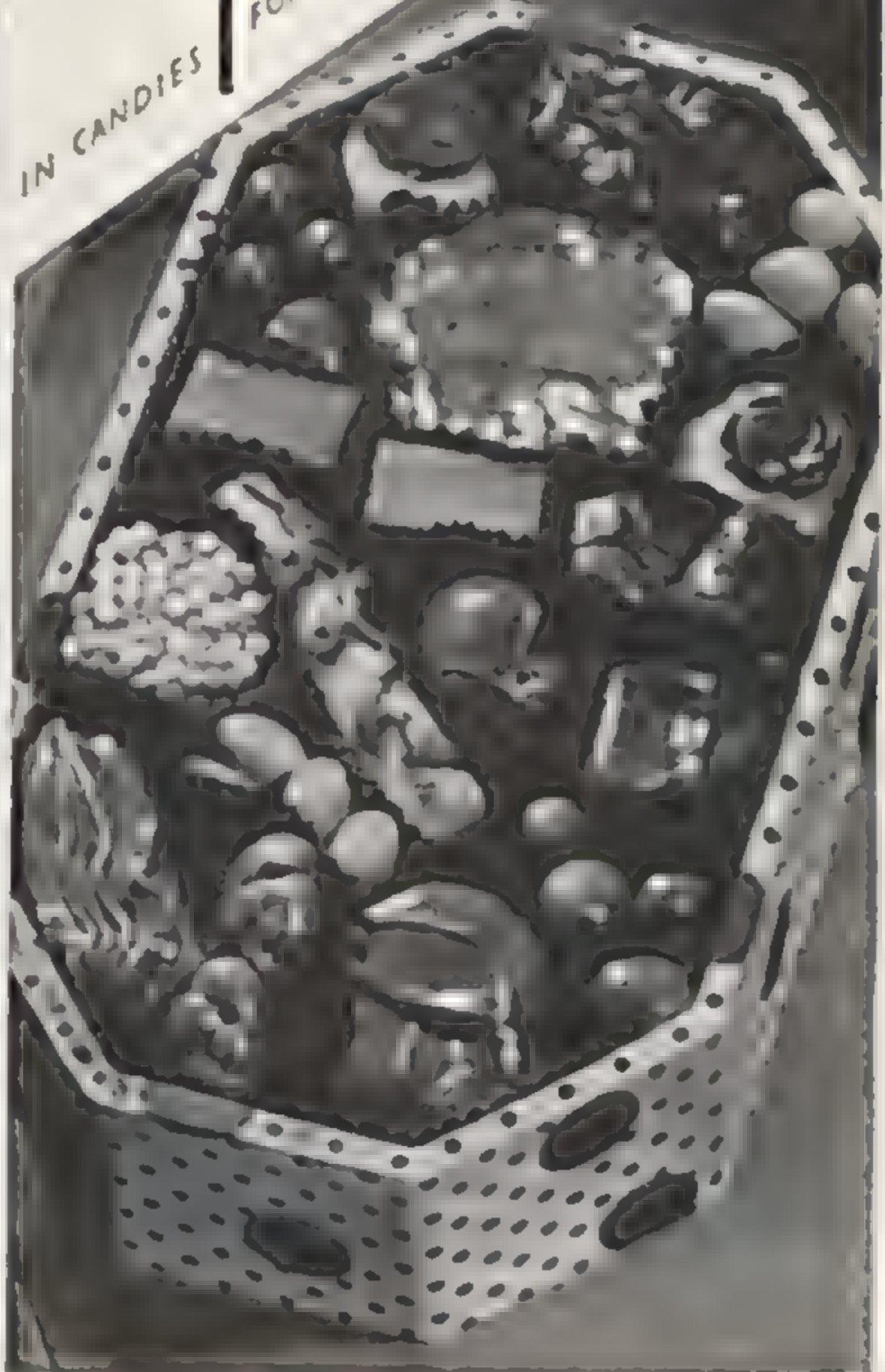


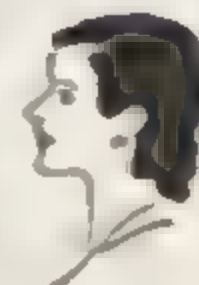
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BIRTHS

NEW YORK

Atherton—On September 6, to Mr. and Mrs. Ray Atherton (Maud Hunnewell), a son.

Cherouny—On September 3, to Mr. and Mrs. Arthur Stratton Cherouny (Janet Roberta Little), a son.

Davies—On September 3, to Mr. and Mrs. Frederick Martin Davies (Diana Dodge), a daughter.

Goodwin—On August 30, to Mr. and Mrs. H. Sage Goodwin (Anne Stockton), a son, Phillip Manning Goodwin.

Grinnell—On August 28, to Mr. and Mrs. Lawrence I. Grinnell (Julia Temple), a daughter.

Gruner—On September 6, to Mr. and Mrs. Otto Harry Gruner, junior (Harriet Hudson Coffin), a daughter.

Luckett—On September 10, to Mr. and Mrs. Edward H. Luckett (Mary G. Sayles), a son, William Stone Luckett, second.

Roosevelt—On August 20, to Mr. and Mrs. Philip J. Roosevelt (Jean S. Roosevelt), a son, John Ellis Roosevelt, second.

Seitz—On August 30, to Mr. and Mrs. Robert W. Seitz (Katherine Ward), a son, Daniel Ward Seitz.

DETROIT

Baker—On August 25, to Mr. and Mrs. Samuel Mumford Baker (Annabel Travers), a son, Samuel Mumford Baker, junior.

Bernard—On August 28, to Mr. and Mrs. Vincent Blair Bernard (Helen Wadsworth), a son, Thomas Blair Bernard.

Collian—On August 29, to Mr. and Mrs. Edmond H. Collian (Alice Whiteman), a son, Edmond H. Collian, junior.

Petzold—On August 28, to Mr. and Mrs. Herman G. Petzold (Marjorie Tucker), a daughter, Marjorie Ann Petzold.

PHILADELPHIA

Biddle—On September 5, to Mr. and Mrs. Alfred A. Biddle (Gertrude S. Heckscher), a daughter.

Buchholz—On September 1, to Mr. and Mrs. Richard P. Buchholz (Eleanor Colket), a daughter.

Cheston—On August 20, to Mr. and Mrs. Morris Cheston (Caroline Ashton), a daughter, Caroline Morris Cheston.

Ludington—On September 1, to Mr. and Mrs. C. Townsend Ludington (Constance Cameron), a daughter, Constance Cameron Ludington.

Stevenson—On September 3, to the Reverend Donald Day Stevenson and Mrs. Stevenson (Lois E. Davis), a son, J. Ross Stevenson, third.

DEATHS

NEW YORK

Bacon—On August 26, Caroline Mitchell Bacon, wife of George Wood Bacon.

Frissell—On September 11, Antoinette Montgomery Frissell, wife of Doctor Lewis F. Frissell.

Fuller—On September 5, George Allon Fuller, husband of Katherine Brown Fuller.

Gaunt—On September 1, Doctor Thomas Townsend Gaunt, husband of Fannie Dickinson Gaunt.

Sherman—On August 27, Thomas Townsend Sherman, husband of Anne Loder Wiggin Sherman.

BOSTON

Howe—On August 21, Doctor Walter Clarke Howe, husband of Amelia Ely Howe.

DEATHS—Continued

BUFFALO

Almy—On September 11, Francis Almy, brother of Frederic Almy and Judge Charles Almy, of Boston, Massachusetts.

Horton—On August 27, Katharine Pratt Horton, wife of the late John Miller Horton.

CHICAGO

Mulliken—On September 2, Alfred Henry Mulliken, husband of Mary Rohrer Mulliken.

CINCINNATI

Bosworth—On August 21, Charles A. Bosworth.

OAKLAND

Smith—On August 27, Frank M. Smith, husband of Evelyn Ellis Smith.

PHILADELPHIA

Morse—On September 10, E. Rollins Morse, brother of John T. Morse, of Boston, Massachusetts.

ENGAGEMENTS

NEW YORK

Andrus-Burke—Miss Dorothy Bourne Andrus, daughter of Mrs. Edgar Warwick Pinkham and the late William Loyal Andrus, to Mr. Walter Anthony Burke, junior, son of Mr. and Mrs. Walter Anthony Burke.

Cutter-Whitney—Miss Ann Montgomery Cutter, daughter of Mr. and Mrs. Eliot Cutter, to Mr. Allen Bills Whitney, son of the late Mr. and Mrs. Lindon Whitney.

Dennis-Ballantine—Miss Margaret Dennis, daughter of Mr. and Mrs. Harold Dennis, to Mr. Robert William Ballantine, son of Mr. and Mrs. Percy Ballantine, of Newark, New Jersey.

Farnham-Purcell—Miss Catherine Farnham, daughter of Mrs. Albert Campbell and the late Hamilton Farnham, to Mr. Ganson Purcell, of Washington, D. C., son of Mrs. M. W. H. Purcell, of Buffalo, New York.

BALTIMORE

Blackwell-Twyeffort—Miss Elizabeth Robinson Blackwell, daughter of Mr. and Mrs. Henry Clayton Blackwell, to Mr. Louis Hollenbeck Twyeffort, son of Mr. and Mrs. Louis van der Perrin Twyeffort, of Paris, France.

BOSTON

Bullock-Willets—Miss Elizabeth C. Bullock, daughter of Mr. and Mrs. Edward Wilson Bullock, to Mr. J. Macy Willets, junior, son of Mr. and Mrs. J. Macy Willets, of New York.

Butterfield-Eiser—Miss Mary Louise Butterfield, daughter of Mr. and Mrs. Charles B. Butterfield, to Mr. Alexander Victor Ingram-Eiser, of London, England, son of Mr. and Mrs. J. G. Eiser.

Cushing-Hibbard—Miss Grace Cushing, daughter of Mr. and Mrs. George M. Cushing, to Mr. Charles L. Hibbard, junior, son of Judge Charles L. Hibbard and Mrs. Hibbard.

Lee-Taggard—Miss Katherine Lee, daughter of the late Doctor Daniel D. Lee and Mable Morse Lee, to Mr. Henry Parker Taggard, son of Mr. and Mrs. Henry Taggard, of Brookline, Massachusetts.

CHICAGO

Walker-McCoy—Miss Carolyn Walker, daughter of the late Doctor Samuel J. Walker and Mrs. Walker, to Mr. W. Milton McCoy, of New York.

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SOCIETY

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Barr-White—Miss Laura Barr, daughter of Mr. and Mrs. James F. Barr, to Mr. Lyman Nash White, son of Mr. and Mrs. Kirby B. White.
Howe-Watson—Miss Ruby Howe, daughter of Mrs. Willard B. Howe, to Mr. Philip Kimball Watson, son of Mr. Joseph S. Watson, of Boston, Massachusetts.

NEW ORLEANS
Mathews-Wisdom—Miss Bonnie Stewart Mathews, daughter of Mrs. Charles Stewart Mathews, to Mr. John Minor Wisdom, son of Mrs. Mortimer Norton Wisdom.

PHILADELPHIA
Bray-Hagar—Miss Elizabeth Morris Bray, daughter of Mrs. Daniel Bray, to Mr. Henry Howard Hagar, son of Mrs. Lavino Hagar and Mr. Walter F. Hagar.
Brinton-Prussing—Miss Margaret Wood Brinton, daughter of Mrs. Joseph Hill Brinton, to Mr. Carl D. H. Prussing, son of Mrs. Carl Prussing.
Clark-Sinkler—Miss Elizabeth Conway Clark, daughter of Mr. and Mrs. Herbert Lincoln Clark, to Mr. Arthur Brock Sinkler, son of Mrs. S. Deas Sinkler.
Hopkins-Whitney—Miss Gwladys Crosby Hopkins, daughter of Mrs. Stevens Heckscher and the late Mark Hopkins, junior, to Mr. Cornelius Vanderbilt Whitney, son of Mrs. Harry Payne Whitney, of New York.
Patterson-Montgomery—Miss Margaretta M. Patterson, daughter of Mr. and Mrs. William H. Patterson, to Mr. John Mead Montgomery, son of Mr. and Mrs. John T. Montgomery, of Evanston, Illinois.
Stewart-Wear—Miss Doris Lurman Stewart, daughter of Mr. W. Plunket Stewart, to Mr. William Potter Wear, son of Mr. and Mrs. Joseph Walker Wear.

PITTSBURGH
Pendleton-McKown—Miss Helen Morewood Pendleton, daughter of Major Alexander G. Pendleton and Mrs. Pendleton, to Mr. Frank Boyd McKown, son of Mr. and Mrs. J. Boyd McKown.

SAINT LOUIS
Smith-Boyd—Miss Adeline Ely Smith, daughter of Mr. and Mrs. Luther Ely Smith, to Mr. Ingram F. Boyd, junior, son of Mr. and Mrs. Ingram F. Boyd.

SAN FRANCISCO
Alexander-Gerbode—Miss Martha Barker Alexander, daughter of Mr. and Mrs. Wallace McKinney Alexander, to Mr. Frank L. Gerbode, son of Mr. and Mrs. F. A. Gerbode, of Piedmont, California.
Barnes-Taft—Miss Eleanor Dale Barnes, daughter of Mr. and Mrs. Morgan Barnes, to Mr. Frederick Lovett Taft, son of the late Judge Frederick L. Taft and Mrs. Taft, of Cleveland, Ohio.
Raymond-Eells—Miss Elizabeth Howard Raymond, daughter of Mrs. Charles N. Felton, to Mr. John Shepard Eells, junior, son of Mr. and Mrs. John Shepard Eells.

WASHINGTON
Butler-Dunn—Miss Anne Butler, daughter of Justice Pierce Butler and Mrs. Butler, to Mr. Edward K. Dunn, of Baltimore, Maryland, son of the late C. Irwin Dunn and Mrs. Dunn.
Hard-Lake—Miss Eleanor Hard, daughter of Mr. and Mrs. William Hard, to Mr. Gerard Kirsopp Lake, of New York, son of the Reverend Doctor Kirsopp Lake and Mrs. Lake of Cambridge, Massachusetts.

(Continued on page 36)



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SOCIETY

WEDDINGS

NEW YORK

Edson-Gibbons—On September 15, Mr. Franklin Edson, third, son of Mrs. Franklin Edson, and Miss Jean Curtiss Gibbons, daughter of Mr. and Mrs. Lee Wallis Gibbons.

Leland-Spencer—On September 5, Doctor Dante Virgil Leland, son of the late Colonel Francis L. Leland, and Miss Mary Barbara Spencer, daughter of Mrs. Harvey Spencer.

Noble-Edwards—On September 5, Mr. Francis O. Noble, son of Mr. Eugene A. Noble, and Miss Camilla Leonard Edwards, daughter of Mr. and Mrs. W. H. L. Edwards.

Phelps-Church—On September 11, Mr. Henry Delafield Phelps, son of Mr. and Mrs. Edgar M. Phelps, and Mrs. Vanderbilt Church, daughter of Mrs. Graham Fair Vanderbilt.

Righter-Williams—On October 3, in St. Matthews Church, Bedford, New York, Mr. Volney F. Righter, son of Mr. and Mrs. Walter L. Righter, and Miss Sara Elizabeth Williams, daughter of Mr. and Mrs. Nelson B. Williams.

Scott-McCullough—On August 29, Mr. William Rufus Scott, son of Mr. and Mrs. Rufus W. Scott, and Miss Ethel McCullough, daughter of Mr. and Mrs. Hall Park McCullough.

Storm-Thacher—On August 22, Mr. George L. Storm, son of the late George Storm and Mrs. Frederick K. Rupprecht, and Miss Sally B. Thacher, daughter of Mr. and Mrs. Thomas D. Thacher.

Tyler-Fisk—On September 5, Mr. William Seymour Tyler, third, son of Mr. and Mrs. William Seymour Tyler, and Miss Elizabeth Richmond Fisk, daughter of the late Harvey Fisk and Mrs. Fisk.

Wilson-Mahony—On September 19, Mr. Robert Whitelaw Wilson, son of Mr. and Mrs. Eugene S. Wilson, and Miss Janet Morgan Mahony, daughter of Mr. and Mrs. Walter B. Mahony.

Winston-Buckner—On September 2, Mr. Owen Lloyd Winston, son of Mr. and Mrs. Owen Winston, and Miss Caroline Buckner, daughter of Mr. and Mrs. Mortimer Norton Buckner.

BOSTON

Boston-Hudnut—On October 3, Mr. Lyon Boston, son of Mr. and Mrs. Charles A. Boston, and Miss Barbara Irving Hudnut, daughter of Mr. and Mrs. David Irving Hudnut.

Bradford-Winthrop—On August 29, Mr. Standish Bradford, son of Mr. and Mrs. Harold S. Bradford, and Miss Dorothy Winthrop, daughter of Mr. Frederic Winthrop.

Forbes-Parker—On September 5, Mr. Talbot Forbes, son of Mr. and Mrs. Frank Prentiss Forbes, and Miss Rose Parker, daughter of Mr. Richard Fay Parker.

Saltonstall-Watson—On September 22, Mr. William G. Saltonstall, son of Mr. and Mrs. Robert Saltonstall, and Miss Katharyn Watson, daughter of Mr. and Mrs. Lester Watson.

Shaw-Pope—On September 10, Mr. Paul Agassiz Shaw, son of Mrs. Robert Gould Shaw, second, and Miss Betty Wightman Pope, daughter of Mr. and Mrs. Ralph Linder Pope.

WEDDINGS—Continued

BRUSSELS, BELGIUM

Hobart-Seeldrayers—On September 3, Mr. Garret A. Hobart, third, son of Mr. and Mrs. Garret A. Hobart, of New York, and Miss Madelene Marie Jeanne Seeldrayers, daughter of Mr. and Mrs. R. W. Seeldrayers.

CLEVELAND

Bostwick-Stage—On September 26, at Saint Paul's Church, Mr. Richard Howe Bostwick, son of Mr. and Mrs. Hubert Bostwick, and Miss Miriam Kerruish Stage, daughter of Mr. Charles W. Stage.

DETROIT

Langs-Stark—On October 3, Mr. John William Langs, son of Mr. and Mrs. A. C. Langs, and Miss Elizabeth Helme Stark, daughter of Mrs. Jared W. Stark.

Wiener-Fuchs—On September 19, Mr. Richard Wiener, son of Mr. and Mrs. Charles Wiener, of Fort Wayne, Indiana, and Miss Miriam Fuchs, daughter of Mr. and Mrs. Walter H. Fuchs.

PHILADELPHIA

Rakestraw-Groves—On October 8, Mr. Edward Hyde Rakestraw, son of Mr. and Mrs. Frederick A. Rakestraw, and Miss May Therese Groves, daughter of Mrs. Frederick Stanley Groves, junior.

Robinson-Heckscher—On October 2, Mr. William Emmett Robinson, son of Mr. and Mrs. William W. Robinson, and Miss Jean Heckscher, daughter of Mr. and Mrs. Richard Maurice Heckscher.

Zantinger-Cook—On September 24, Mr. Clarence Clark Zantinger, junior, son of Mr. and Mrs. Clarence Clark Zantinger, and Miss Mary Amory Cook, daughter of Mrs. James Pemberton Hutchinson.

WASHINGTON

Bicker-Caarten-Baker—On September 1, in Paris, France, Mr. Rudolph Jean Bicker-Caarten, of Rotterdam, The Netherlands, and Miss Caroline Pryor Baker, daughter of Mr. and Mrs. Gibbs L. Baker.

DÉBUTANTE PLANS

NEW YORK

Hunting—On December 21, at the Ritz-Carlton, a tea-dance for Miss H. Louise Hunting, daughter of Mr. and Mrs. H. Thurston W. Hunting.

Nicoll—On December 4, at the Ritz-Carlton, a dinner-dance for Miss Mildred Nicoll, daughter of Mr. and Mrs. Courtlandt Nicoll.

Steinway—On December 29, at the Ritz-Carlton, a dinner-dance for Miss Florence L. Steinway, daughter of Mrs. Frederick Steinway.

Williams—On December 21, at Sherry's, a dinner-dance for Miss Charmian Pushae Williams, daughter of Mr. and Mrs. H. Pushae Williams.

PHILADELPHIA

Dixon—On November 6, a tea for Miss Eleanor Widener Dixon, daughter of Mr. and Mrs. Fitz Eugene Dixon.

Montgomery—On October 30, a dinner-dance for Miss Charlotte Ives Montgomery, daughter of Mr. and Mrs. Robert Leaming Montgomery.

Vaux—On October 30, a dinner-dance given by Mrs. Edward Roberts, for Miss Emily Norris Vaux, daughter of Mr. and Mrs. Henry Pepper Vaux.

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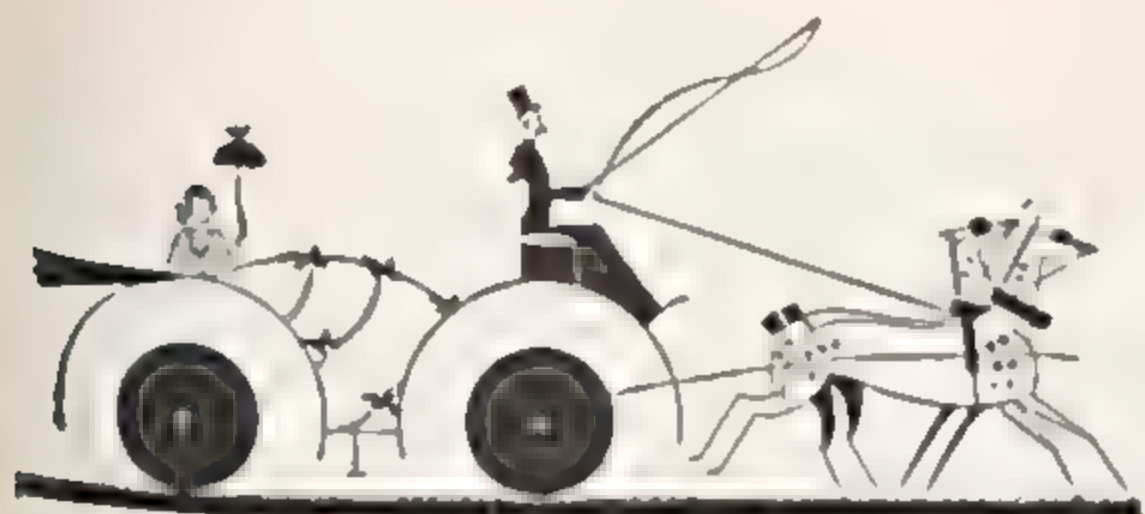
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For of course you want only sewn shoes

V O G U E

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Cover Design by Benito

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH
Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue



Alone

Said Mark Twain: "Be good, and you will be lonesome."

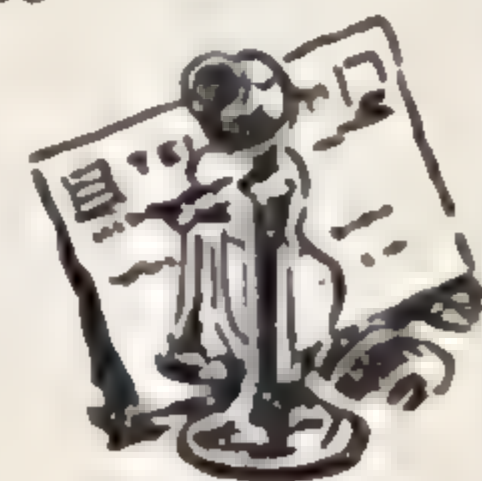
The Sampler is not the only good candy, but it is alone in its particular place in the affections of candy lovers.

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The Sampler's
gay Hallowe'en dress

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VOGUE'S

eye view of the mode

FASHION insists upon moulding you into a new woman this year. To effect the change as speedily, as easily as possible, pass through Vogue's Smelting-Furnace and come out the chic and dashing woman of 1931-1932.

Your shoulders will be wider, your waist will be narrower. Your waist-line will have developed into a waist. By clever cut, a corset-and-brassière foundation will find its way up through your ribs.

The ends of your hair will creep up, instead of down, revealing the nape of your neck and the tip of your ear. Hats will go on at the northeast corner of your head. They will have a new tilt—turned up high at the back and pulled down over one eye, more often the right than the left.

Your sports clothes will button higher, the jackets will be shorter, and the effect will be trimmer—cut right down to the bone.

Your winter coat will grip your waist more firmly, the skirt will hang straighter, and it will be top-heavy with fur. And this top-heavy look will not be confined to the daytime. In the evening, it will be evident in ridiculously short, rough crêpe jackets or in short bolero fur wraps with enormously wide sleeves.

Often, your slim silhouette will be punctuated by such useful and amusing adjuncts as a short fur cape or scarf or a muff.

Your gloves will be shorter, your stockings will be darker, your hand-bag will be flatter and narrower.

Your runabout dresses will be simpler—to the point of looking carved out and glued down. Afternoon dresses will be in a gayer mood—tolerating big sleeves or some complication about the skirt.

Rough woollens will be rougher, smooth woollens will be smoother. Plain silks will have rough surfaces and more complicated weaves.

You will be more open-minded on the subject of colour. Dresses in mustard, geranium-red, rose, and various bright blues will bring new light and life to your black or brown winter coat.

Your moulded evening dress will be moulded more closely than ever—every centimetre of superfluous fulness wiped out. The slim, moulded look will continue right down to your feet.

For the first time in the memory of this generation, you may let yourself go slightly romantic—*pouffs* and flares and bulk at the back of an evening skirt! Ruffles all the way around, too, if you like.

You will wear more and heavier velvets in the evening, heavier satins, heavier crêpes. Evening colours will strike new heights and depths of brilliance.

You will take your long evening coat more nonchalantly—wear it, not as a sensation, as you did last year, but as a matter of course.



Vionnet pushes up the waist-line

The smart Parisienne arriving for lunch in Vionnet's "5106" appears to be wearing a coat, but it turns out to be a suit—the same success that her hostess has on. The skirt mounts above the waist-line, and a fur figure eight, crossed in front and fastened in back, is attached to the bolero jacket. The model is of black woollen, astrakhan, and white crêpe

The JUDGEMENT of PARIS

Every one is eager about the new fashions. Every one is asking a hundred questions. But the question that leads all the rest, on every side, is—"Are we really going to be romantic and picturesque?"

In Vogue's opinion—no, not exactly. But something very definite has happened. We shall never look like our old selves again. Much as you may detest period effects, you might better look like your grandmother than like yourself of last year. And, to most women, the idea of being a different person from now on is tempting, even thrilling.

When the new hat came along (the hat responsible for all this change), the average young woman snatched it from her friend's head, shoved it down on her eyes, looked into the mirror over the mantelpiece, raised her eyebrows—and then rushed to order one. And now, the new dress is proving to be an equally exhilarating experience. This new dress plays up the feminine silhouette with enthusiasm, emphasizes the natural good points. It makes you slim through the waist and the ribs, wide at the shoulders, narrower than ever at the hips. It needs the right wearing, especially for evening, when lines are more exaggerated, but it may be made to suit every type. An informal party, with music and dancing, would be the perfect opportunity to produce the "new self." It is always fun to look one's best on the very first reunion after the summer is over—so don't be afraid to wear a sheath-like gown with spirited *pouffs* at the back. Don't think that perhaps you will seem funny; your friends will realize that they have missed something and copy you as soon as they can. To make the first romantic back-spreading dress easier to wear, you might have it in black or white—like Chanel's white satin, or the black satin from Lelong.

It isn't just the dress that makes one look so new, however, but the hair and the figure, too. A round, even roll across the back is slightly boring. One needs to get the hair off the face, higher on the head. That's the amazing thing about these new clothes. They make you straighten your shoulders, pull in your waist, hold

Proving by its perfect balance that hats have found themselves, Agnès's "Quiproquo" (upper right) is of double felt and chenille, in black, with a rust-red fantasy feather as the hyphen-mark between the two; from Bergdorf Goodman. Jane Régný's beige woollen dress, "Béguin," crosses at the neck and waist-line



AGNÈS • JANE RÉGNÝ

up your head. Everything about ourselves and our clothes, as we look back on last year, looks *limp*. The Hon. Mrs. Reginald Fellowes has found a marvellous solution to the coiffure problem: large, smooth waves brushed back from the cheek and temples, the ends disappearing into the waves at the back. The effect is very chic, but it would be rather austere for an irregular profile. Most of us need curls, but they must mount higher and be massed above the nape of the neck. It sounds like the rebirth of a chignon, does it not?

These coiffures will be good with the new hats. Many of these hats have brims that turn up in the back, and one must have curls or a chignon to fill in the gap; a vacant space would look bare. It is interesting that the forward-tilted hats should bring so much attention to the backs of coiffures and evening dresses—and to day dresses, too. There's an up-in-back movement of skirts, very restrained at Mainbocher and Patou, that the hats are responsible for, and we are likely to see more of this as the winter goes on. Lucile Paray drapes an apron overskirt around an afternoon dress—tying it frankly with an upward movement at the back. It would be amusing to wear this when having friends come in for late tea.

The feminine figure is the point, this season. It's not smart to be flat; neither is it lovely to be square. Your hips may be rounded, ever so slightly, but your waist must curve in. For the first time in many of our lives, we are to have waists. This doesn't mean a line, nor does it mean a dent, but a whole section—four or five inches at least—that starts at the normal waist-line



THREE DISTINGUISHED AUGUSTABERNARD MODELS: "615," FROM SAKS-FIFTH AVENUE: "682," FROM GERVAIS: "716," FROM BENDEL

and mounts towards the chest. Take exercise, take massage, but do not flatten, harden, or break your line. An unbroken feminine line is the beautiful thing in this mode.

One must have a smooth foundation of some sort under the new clothes, and a corset-and-brassière, all in one, is a good solution. You will probably order one, after trying on one of the Augustabernard dresses and finding that the top of the corset breaks through her effect of wrapped ribs. This deepening waist-line, mounting up through the ribs, is another of the sensations of the year; all the Vionnet waist-lines are very deep. Look at her wonderful black satin dress, with a torsade that twists around your waist and ribs, shoving the waist-line up. Look at her black suit, with a skirt that continues at least three inches above the point where a skirt usually leaves off. (This is illustrated on page 42, and several of

the New York shops have it.) Look at her evening dress, with two waist-lines, marking off a waist in between. The bottom waist-line hasn't moved from its normal point.

The length of skirts is just about the same in the daytime. Evening skirts seem a little shorter, on the whole—or, at least, there's less material swishing about the feet. Skirts come down straight at the front and sides in a lovely unbroken line. There are, of course, two types of evening dresses—those you put on for a real party and prepare to make a sensation in and those (worn more often) in which you simply "live." There are the soft Vionnet crêpe dresses that make you look so gloriously thin through the ribs—in heavenly shades: creamy-yellow, deep apricot, the Vionnet roses and reds; and then, there's the velvet sheath, in deep sapphire, as Mainbocher did it. Don't think of having a velvet dress in



A NEW PAQUIN SILHOUETTE, "TOURBILLON," A SUIT-LIKE COAT OF DARK BLUE BROADCLOTH AND SABLE; FROM HATTIE CARNEGIE

anything but the deepest shades. Deep emerald or deep garnet are much smarter than light shades in velvet. The velvet sheath is really just as much of a sensation, in its way, as the dress with *pouffs* at the back—by its simplicity, by its nakedness, one might almost say. Wear it on your days of self-assurance, when your skin is radiant. It throws the whole emphasis on *you*.

For that dress that you can slip into at the last minute, perfect for a week-end dinner-party, for a concert, for a dozen occasions, choose the type that is simple at the front, with some complication at the back—a back complication that develops easily from the moulded sheath. Some of the Augustabernard dresses have the up-in-the-back movement, yet they seem quite simple and natural, and it is some such subtle, unobtrusive form that we shall finally adopt. We must have *pouffs* and

flares, at first, to break with the old tradition, but, once you have made your sensation, you can drop it. Patou has an idea that is a great help. His evening dresses are plain in front, but he releases a little fulness in the skirt that takes the emphasis off the hips, in back.

During the Races, last summer, every one was agitated about the new hats, but now that commotion is over. The little felts and toques with a very restrained, but definite line seem right with the new clothes. You can't have much in the way of trimming on a hat that you wear with a new winter coat. The bulky sleeves, the huge collar, the narrow waist are wonderfully effective points, but a swirl of ostrich would be just too much.

One very chic Frenchwoman was heard to say that she wanted the most luxurious winter coat one can imagine, with a huge fur collar (Continued on page 124)



MODELS FROM JEAN PATOU—SAKS-FIFTH AVENUE

- Reds, in their infinite variety, are a dynamic force in the evening mode. In "Ciro's" (left), Patou uses two glorious shades for a velvet evening ensemble with a three-quarters wrap trimmed with sable
- The glamour and drama of the new mode are summed up in Patou's long black evening coat, "Nocturne," with its swirling collar of silver fox and its striking sleeves, puffed to below the elbows

Sensations of the evening



VIONNET—BERGDORF GOODMAN

Fashion paints Paris red

Marvellous and undreamed-of dresses have come out of Paris this season, and one of them is Vionnet's "4439." It is a red crêpe dress, of seemingly simple cut, with black satin marking a line straight across the décolletage and drawing another line straight down the skirt front and with a hint of sleeves adding distinction. Here is an evening model of extreme sophistication

PARIS ENTRÉES

**Soupons of French chic in the
current fashion menu**

Mamocher

Short ermine jacket worn over
a dark blue evening dress
The shortened effect
in fur, navy-blue
important for evening

Delong. neck interest
white ermine décolletage on
a black velvet dress

J. Régnier
Brown satin
cape lined
with pink
marabou.

The separate
short cape
important
in many
houses, for
both day
and
evening

Micande.

Black astrakhan cape.
The separate short
cape, in fur,
and a muff

Micande.
Black velvet and
white lace

The puffed sleeve
for evening

Micande.
Heavy white lace
jacket.
The shortened effect

Yvet
Lace on a short black
velvet puff sleeve

Groult
Red velvet
sleeve on
afternoon
dress

Delong.

White and black
cloth with silver
fox-afternoon coat.
The trim look

Lyodine
White tuck on
yellow spade
sleeve

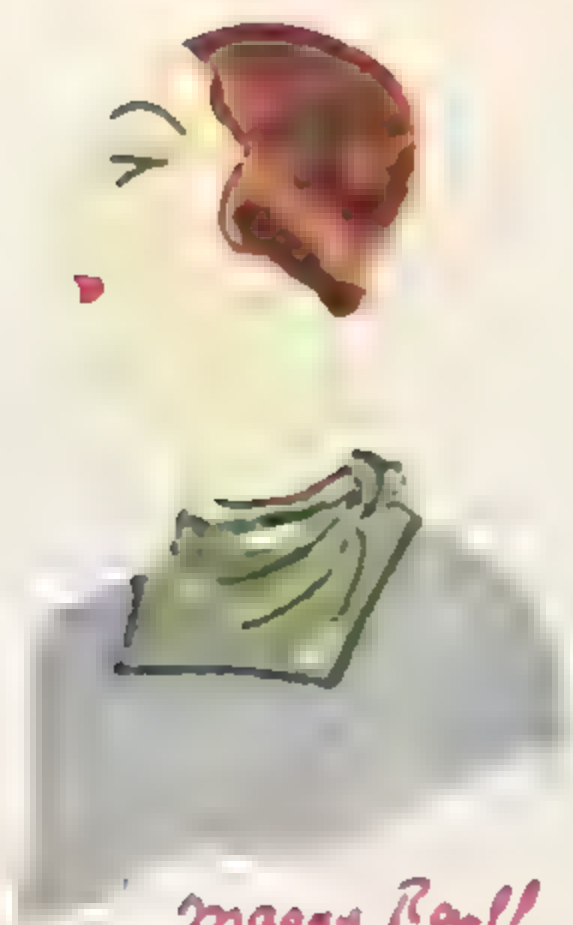
The shoulder
line is dropped.
The sleeve interest
is at the top.

Maggy Rouff
astrakhan and black
brocade muff.

Maggy Rouff
Ermine tails on
black velvet
dinner dress.

Sleeve
interest

Maggy Rouff
Scarf hanging down
over one shoulder
and tied at back.
of décolletage with
long end to the
hem of skirt
deep back
décolletage



Yet
Brown fur
collar.
High
and
wide
around
the
shoulders



Maggie Rouff.
New neckline on
spots dress -
green silk handkerchief
High around
the neck

groult
Large standup sleeves
on a green velvet -
evening jacket lined
with black tulle
Sleeve interest
and shortness
effect



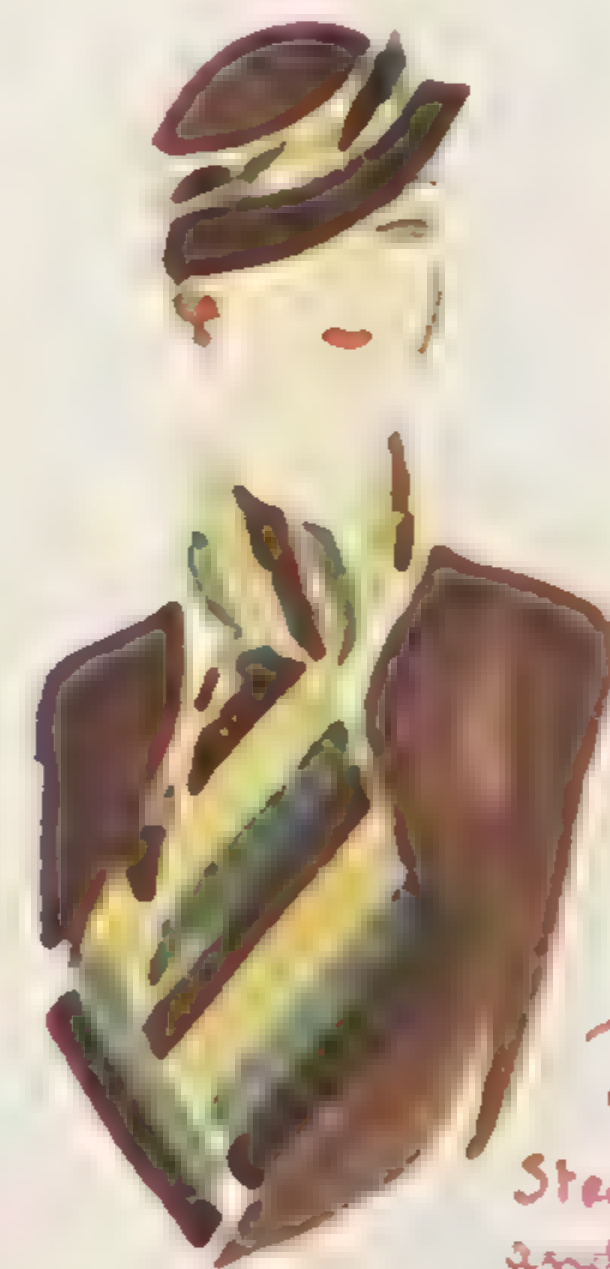
Maggie Rouff
Two shades of velvet,
Rubyred and
bright purple-blue.



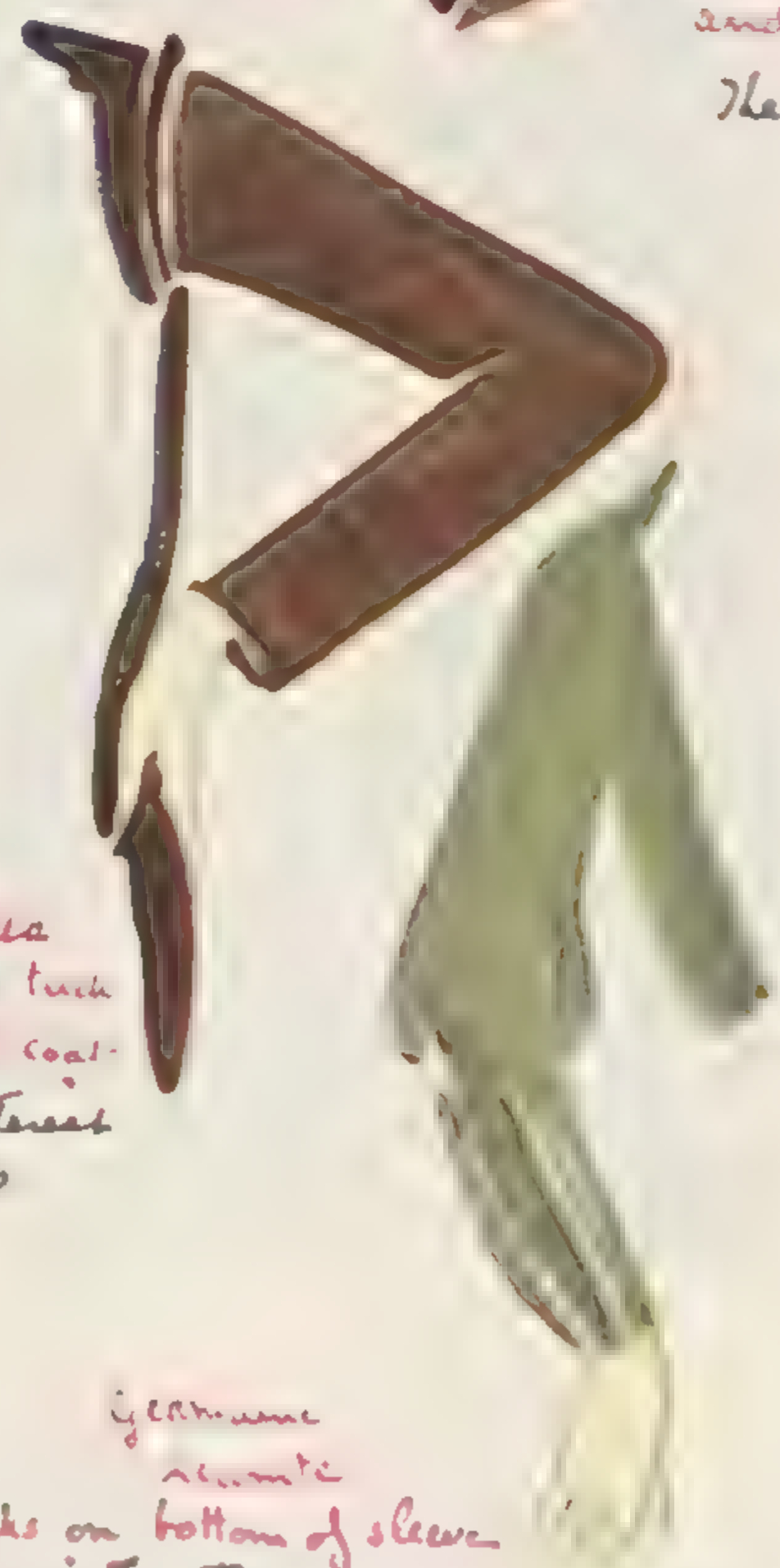
Maggie Rouff.



Delong
Blue velvet and
ecru
Sleeve
interest



Patou.
Striped silk scarf
and hatband
The trim look



Delong.
Two new décolletage ideas
for evening.
deep back
décolletage

Delong.
Unusual colour
contrast

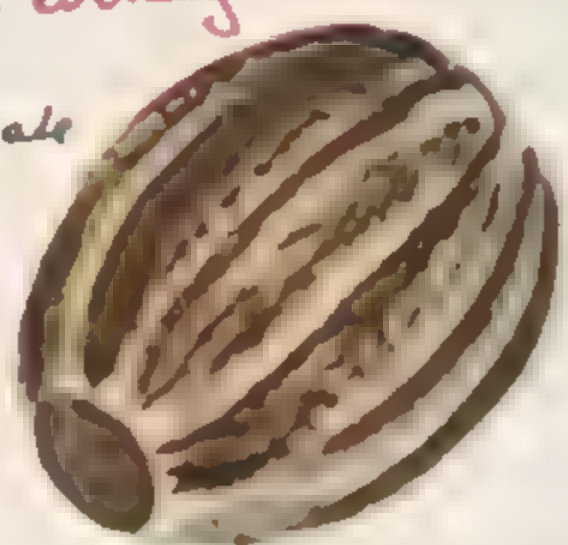


Mainboches
Standup tuck
in a wool coat.
Sleeve interest
at the top



Patou
Mink collar, detachable on
Red velvet evening coat.

The shortened
effect in a separate
fur collar.



Patou.
Mink muff.

Mainboches.
Leopard skin belt and
bag worn with a green coat
Contrasting accessories



jeanette
narrow
Wide tucks on bottom of sleeve.
Sleeve interest



MAINBOCHER—BONWIT TELLER • MAINBOCHER—BRUCK WEISS

Ankle length after tea-time

You wear it to a formal tea, for restaurant dining, to the movies—this ankle-length suit, "312," of black velours léda with beige ermine fur. When the jacket comes off, you see a black satin blouse merged with the skirt

Nothing to wear around the streets in broad daylight, but enormously smart at late tea—this black crêpe-pédova dress, "297," of ankle length. Add to it a short fur wrap, and you are ready for any casual affair that may come up



MAINBOCHER—JAY THORPE • MAINBOCHER—FLORENCE HUNT

Before you is one of the talked-about silhouettes of the year—the moulded sheath that clings to you like a second skin, yet doesn't restrict your freedom of movement at all. It is "269," of sapphire-blue velvet—a glorious new shade

Again this exciting moulded sheath—with fulness banked against its slender shaft. The huge side pouff of brown satin juts out amusingly from a sheath of brown georgette crêpe. Given a very dazzling figure, "260" is a masterpiece

Glorifying the moulded line



JEANNE LANVIN

Who would have thought of wearing a dress like this last year? We have had the moulded figure—but this is the definitely fitted evening dress, outlining the figure straight to the knees. It is of blue marquisette, with a billowing frou-frou of ruffles. Strikingly effective in contrast, the black velvet cape is fox bordered

At night, as well as by day, bulk is massed above the waist-line—to make your figure look as much like a V as you can. An excessively short jacket of luxurious sable is the perfect way to accomplish it—as you can see by the ravishing model at the left on the opposite page. The sleeves are unusually full and wide

Flat lines in front and vertical folds at the back are both good—provided something unexpected happens somewhere else. Here—at the right on the opposite page—is the spiral shoulder-strap to give a ruffly look. The dress is of brocade, and a deep, mysterious shade of green velvet lines the belt and the straps

It's the figure that counts, under the new frocks





CHANEL—BEST

The descendant of the bustle

A thrillingly 1931 dress to lay your old ideas flat in the dust. Modern bathing-strap décolletage, romantic pouff at the back, a waist-line that grips the body and mounts up through the ribs—this very young dress, "31," is entirely in the new spirit. Made of heavy satin, it is particularly arresting in dead-white



CHANEL

Even an evening dress may have sleeves, but, if they're there, you expect something interesting of them. They're puffs on "179"—of white chiffon on a tulle foundation, embroidered with fine gold and silver threads—, and they help to exaggerate the basically slender silhouette. This would be a lovely dress for a débutante

Puff go the sleeves of fashion



Paquin. 31

PAQUIN

V-TOPPED

winter coats

SHOULD you want a perfect mental picture of the coat situation for the coming winter—concentrate for a minute or two on these three coats.

Turn your eyes, first of all, to the silhouettes. Under your nose on this page is the famous V-topped effect—bulk piled above a scooped-in waist—all the better, my dears, to make you look long and lanky below. There—across the page—is the military, wooden-soldier, angular look—almost as if a carpenter had carved you out of wood. Wide, padded shoulders, a chesty chest, a straight column below. Third is the trim coat with the trimmed look and V-shaped silhouette.

It isn't mere coincidence that all three coats are furred with sealskin. Seal is the most discussed fur of the year, and it looks surprisingly new and fresh after its long hibernation. Something very new is baby seal—lighter in colour and longer of fur than the adult species.

Pause awhile and let the colour combinations sink indelibly in your mind, and notice how the hats are keyed to the pitch of the coats. You can't think of any costume without the hat, this year.

- An effect of width above the waist—gloved hands in a muff—tiny hat over one eye—here you see Paquin's "6675," of pomegranate-red wool with a sealskin bolero. Maria Guy's hat of black taupé, "Le Toquard"; Bendel

- Shoulder width played up again for all it is worth (opposite page) in a coat of wool, the front lined with seal. Strict, military, it has padded shoulders and curtain-ring clips. The Maria Guy hat is made of jersey-velvet

- The other side of the coat situation (opposite page, right) is a silhouette glued to the figure, but trimmed on top of that. The detachable baby seal collar can be worn with the dress. Agnès felt toque, "Canaille"; Jay-Thorpé





JEANNE LANVIN—BENDEL

HOYNINGEN-HUENÉ, PARIS

The new evening blouse

Belted tunic blouses are the news in fashions for informal evening wear—blouses with the casual, interchangeable quality of those to wear with daytime suits. Madame Lanvin has made several versions of "La Cible," and they are having great success. This one has an effective pattern of silver paillettes on black georgette crêpe. Jewels from Boucheron; posed by Mrs. Francis Wyman

HOW TO GIVE a DULL DINNER

By Gertrude Bovée Johnson

Of course, all *your* dinners are bright and amusing. But haven't you attended those given by other people that were so dull and restful you could have a nap between courses and never miss a laugh or a word worth hearing? You may have wondered how they are done. You may even have tried it out yourself. You decided that the way to achieve a dull dinner would be to invite, exclusively, all the bores you know. But that didn't work, because you discovered that when all the bores get together, they have a perfectly splendid time and think each other brilliant. Obviously, they are enjoying themselves, and this does not make for a dull dinner. Now, how is it done?

First of all, make it a large mixed party. Gather together as many totally unrelated groups as you can squeeze around your table. Be sure that they have nothing whatever in common. Don't worry about their tastes, their interests, or their milieu. Just go on the principle of "the more the merrier" and jumble them up in a good, hearty way. When you have succeeded in capturing the delightful, scandal-mongering Twinklers, remember to invite the Ponsonby Chumpps, who disapprove of them, but to whom you are frightfully indebted. When Sophie Twinkler has told one of her latest stories, the atmosphere will take on that slightly strained repression which is the essence of a dull dinner. Presently, you will observe the Twinklers exchanging significant glances. That is, if they can see one another—but this leads to the next requirement.

Don't allow one side of the table to have even a glimpse of the other. Engage a florist to build a large, expensive funeral piece, two feet high and six long, down the middle of your point d'Alençon table-cloth. This will prevent any carrying on, and there will be no opportunity for flirtatious glances or general conversation. The noise that breaks loose when two irrepressibles can shout across at each other will no longer offend you. And any possibility of an argument or an anecdote by the Born Conversationalist after the champagne will be eliminated. You can rest assured that your couples will have to talk to their neighbours or keep quiet.

In arranging these couples, there is a limited field of discrimination. You must be careful to separate all the



individuals whom you have reason to suppose would like to sit together. If you have two whose only real interest is music, give them partners who have a dim idea that *Heldenleben* is a new kind of cheese and Richard Strauss the original Waltz King. If you have heard that pretty Mrs. May-Not had a flirtation with Mario Zucnini at Aix, last summer, and would give her eye-teeth to see him again, place them just far enough apart so that they can't exchange a word. Put Smithers, who has just been divorced, next to his wife's sister—the one who stirred up the trouble. The flavour of rancour is quite piquant. But for a belligerent atmosphere that will amply repay your effort, invite two literary lionesses to the same party.

Now, do not take the matter of food too seriously. Just order the things you happen to prefer or think of first. If you like a good gummy cream soup, by all means have it and follow it up with lobster Newburg. Don't exert yourself to give your guests green turtle and sole marguery, followed by quail and asparagus out of season. Broiled chicken and fruit salad will do nicely. You will thus eliminate any flickering pleasure which your guests might otherwise derive from the food. In the matter of wines, be guided by your moral opinions or your thrift—whichever way you look at it.

When the ice-cream has added the final chill and you have led the way to the drawing-room, you must keep a firm hand on the evening that is to follow. Don't allow your guests to relax and drift around. If you do, they may succeed in enjoying themselves. While the men are still in the dining-room, gather the women around you and tell them all about your children and your servants. Or, if you feel the occasion too large for the personal note, then maintain an impressive Grand Manner and do not raise your voice above a whisper. This will depress the lively ones and keep them from starting anything.

As soon as you have finished the coffee, begin to muster your bridge tables. If the men are showing an inclination to linger, go to the dining-room door and say in an arch way, "Of course, a woman is only a woman, but a good cigar is a smoke." This will ruin the political discussion that is getting interesting, and, after some wrangling, you can marshal them all (Continued on page 106)



PARIS PARTIES

are things of beauty

ENTERTAINING is a matter of fashion. The successful hostess provides the sort of amusement her guests enjoy, just as the theatrical producer supplies the kind of play the season demands. That is why the parties in London, Paris, and New York are all so totally unlike. One might describe New York parties as amusing; London parties as gay; and Paris parties as beautiful. For, above everything, New York wants to be amused, London likes to be gay, and Paris wants something beautiful to look at.

While we, in America, must be amused, the French prefer to amuse themselves, and much of their amusement is derived from criticism of everything that passes before their eyes. This is their ruling vice and their greatest pleasure. Nowhere else do they take as much trouble as in Paris to supply a setting for the invited guests—whether for a few people who come to dine or for many who come to dance—and so the opportunities for this favourite pastime are correspondingly greater than elsewhere. And, alas, there is no place where such efforts are so cruelly discussed! To the eyes of the stranger, the countless evening parties seem to fall like houses of cards under the bombardment of *bons mots* and wicked jests. But, like the rest, the stranger becomes immune and soon realizes that this agreeable vice is only the French way of “talking the party over.”

One might think this would discourage the hostess who has made herself a wreck with days of hard work and planning, only to have her efforts torn to shreds. But not at all. The party that has been discussed for days becomes famous, and that means success and is well worth the effort.

Sometimes, parties in Paris are both beautiful and gay; sometimes, they are only beautiful; but, because they are

beautiful, they are never boring. The New York party is usually amusing, but scarcely ever does it appeal to the eye. Such parties are not the fashion, and, where there is no demand, there is no supply. At one wonderful party in New York, last winter, the noise was terrific at dinner, because of the lowness of the ceiling and because of the music in the hall outside. After dinner, there were backgammon-tables by the dozen, bridge tables in another room, and entertainers in another. It was like a three-ring circus, where one could turn one's head

from side to side and get a thrill from every direction. The atmosphere was electric, intoxicating, and made one's head reel. But this party took place in a series of hotel rooms, as ugly as those of a storage warehouse. The only furniture was the carpets, gilt chairs, pine tables with white cloths, and wire-netting boxes over the radiators. Yet, this was a great New York party, with so many celebrities doing stunts, as the evening went on, that the senses were staggered.

But when this sort of thing is attempted, as it often is, by visiting Ameri-



A VENETIAN NIGHT IN THE GARDENS OF THE FAUCHIER-MAGNANS



JEAN PATOU'S PARTY WAS "UNE NUIT À TAHITI," DECORATED BY PAUL COLIN

cans moving in the cosmopolitan set in Paris, it falls rather flat. In Paris, it is not found so amusing, and with one cruel remark, it is left to oblivion.

An example of the successful party in Paris was the Fauchier-Magnan party, a view of which is shown in the illustration on the opposite page. The Fauchier-Magnan house is one of the most distinguished in Paris, a house of great collectors and people whose taste is recognized all over Europe. It is not an eighteenth-century house, like so many in Paris, but a Palladian house, recently

built, on an enormous block of ground in Neuilly, the now-fashionable part of Paris. The Italian exterior, set apart in its own garden, surrounded by trees and walls that preserve its identity, seems to fit into the scheme of things, and the house is truly magnificent, with a great courtyard surrounded by a colonnade where thirty motors can be parked.

Passing through the house, one comes out on a loggia with great columns, facing a large sheet of water with a monumental Italian fountain at the opposite end. At the right is a theatre with a

loggia and steps leading to the water's edge; at the left, the garden, where, on the night of the fête, the guests were seated on chairs and cushions, facing the theatre, with the water between them, like a mirror reflecting the Shaksperian pageant that was performed. Imagine a Venetian fête in this lovely setting, with every one in Longhi costumes or masques and dominoes. The audience, while not the real show, provided part of the spectacle and added a note of reality to the scene which would not have been (Continued on page 100)

FINDS of the



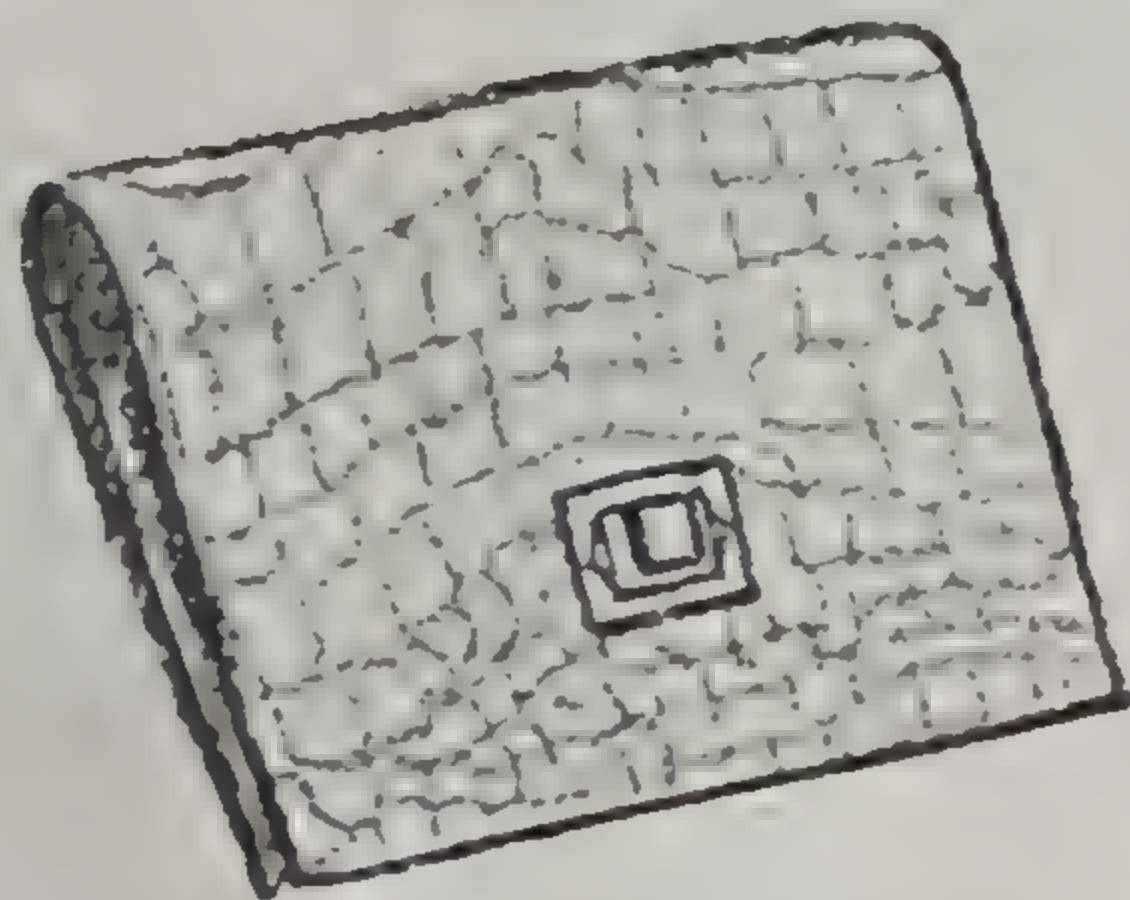
Batitz handkerchief
turban like
those of Japanese
waiters at
Exposition —
worn on Riviera



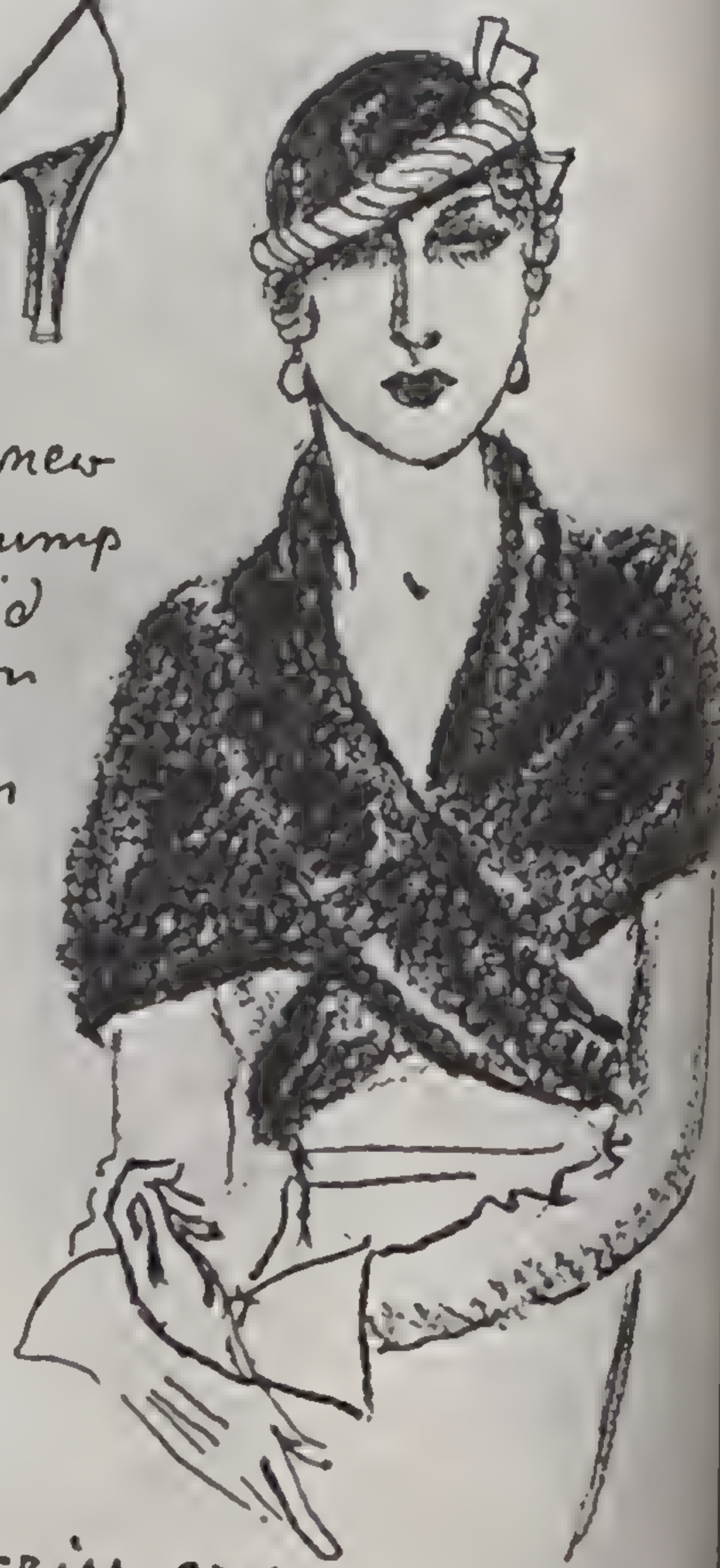
Maria Guy's
Jack of Spades hat;
Hattie Carnegie.
Augusta Bernard's mink
choker and muff



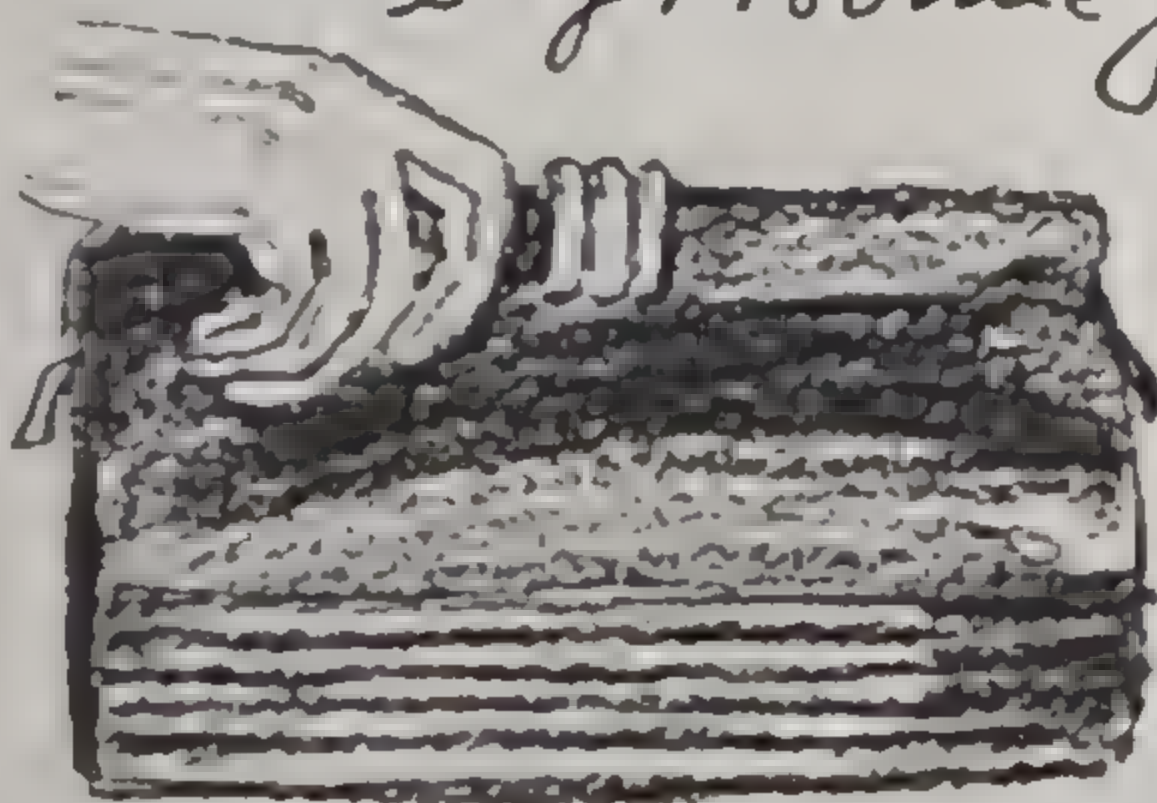
Terugia's new
high cut pump
of beige kid
and brown
lizard.
I. Miller



Square alligator bag,
silver clasp; Hermès
Ravenel black satin
bag, Yvonne Fanne

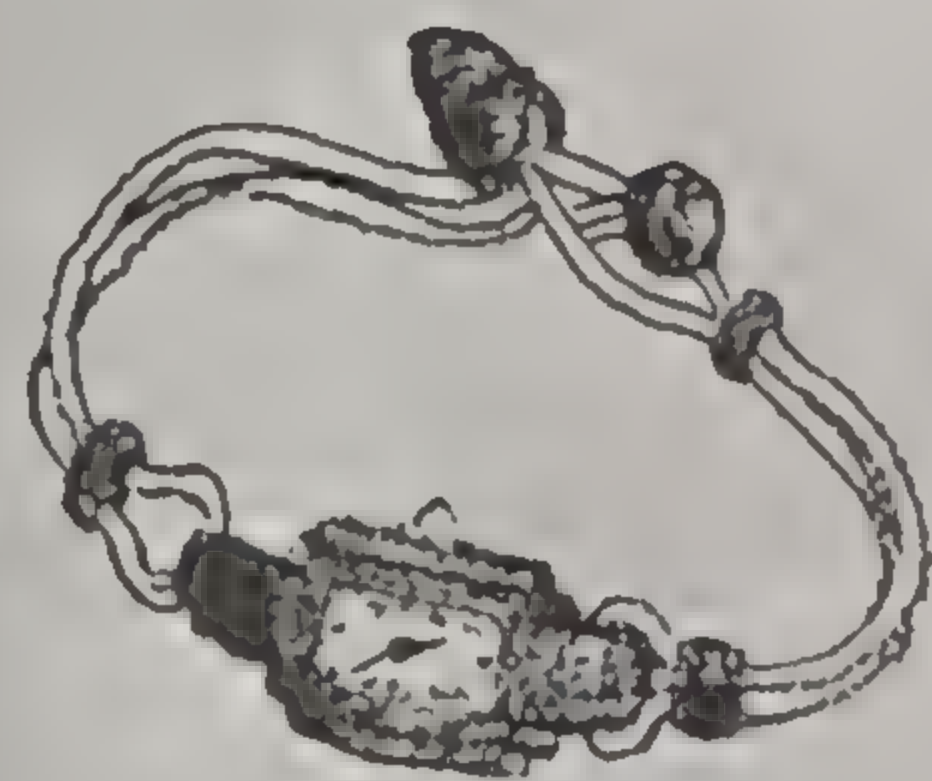


Maria Guy's
stitched jersey hat —
Schiaparelli's white
chenille blouse;
Saks-Fifth Avenue



Yvonne criss-cross
bolero cape of caracul.
Talbot's felt and velvet hat

FORTNIGHT

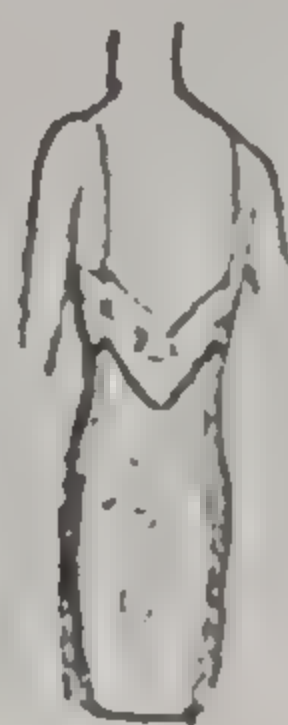


Worth's wooden watch
on cords in gay sports
colours; Franklin Simon

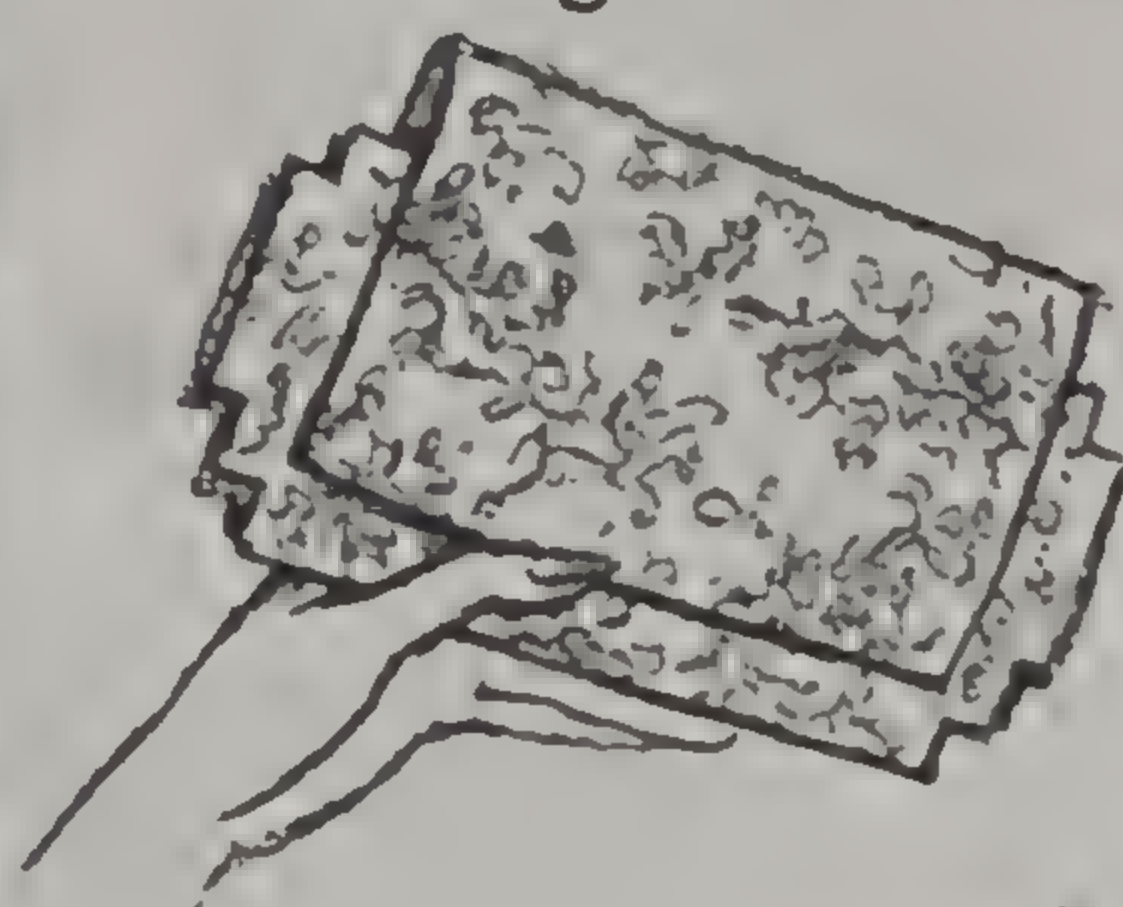
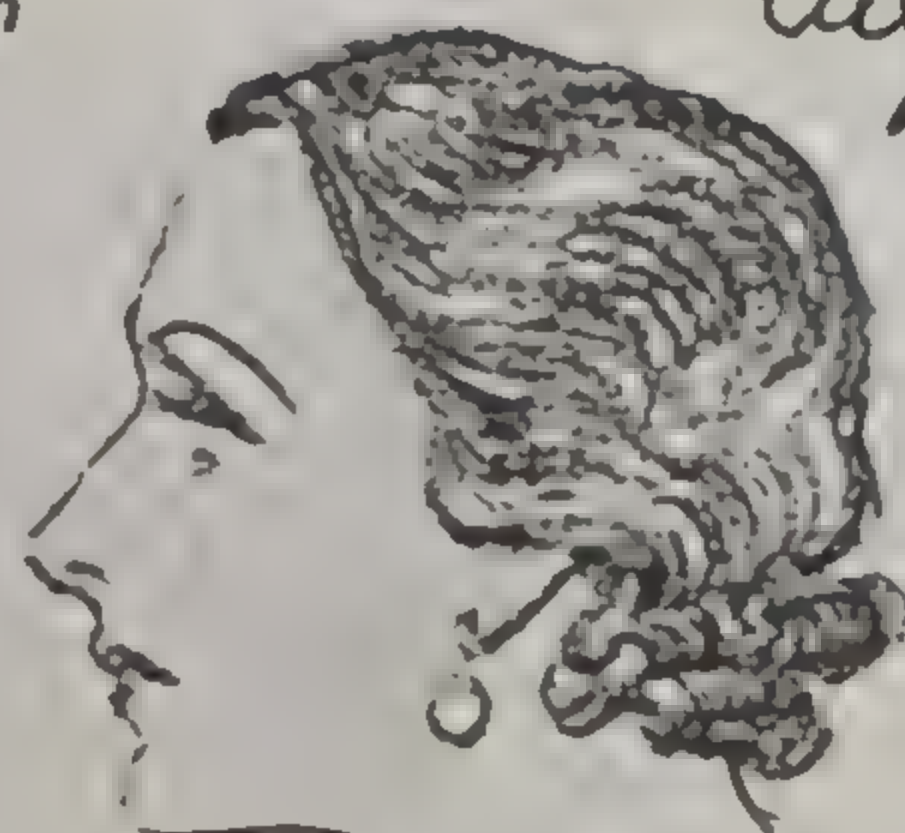


Mauboussin's shoulder
pendant of rubies
and diamonds -
new coiffure
high over the ears

Cadolle's satin
corset mounts the
bust higher and
is cut on the
bias with back
placket

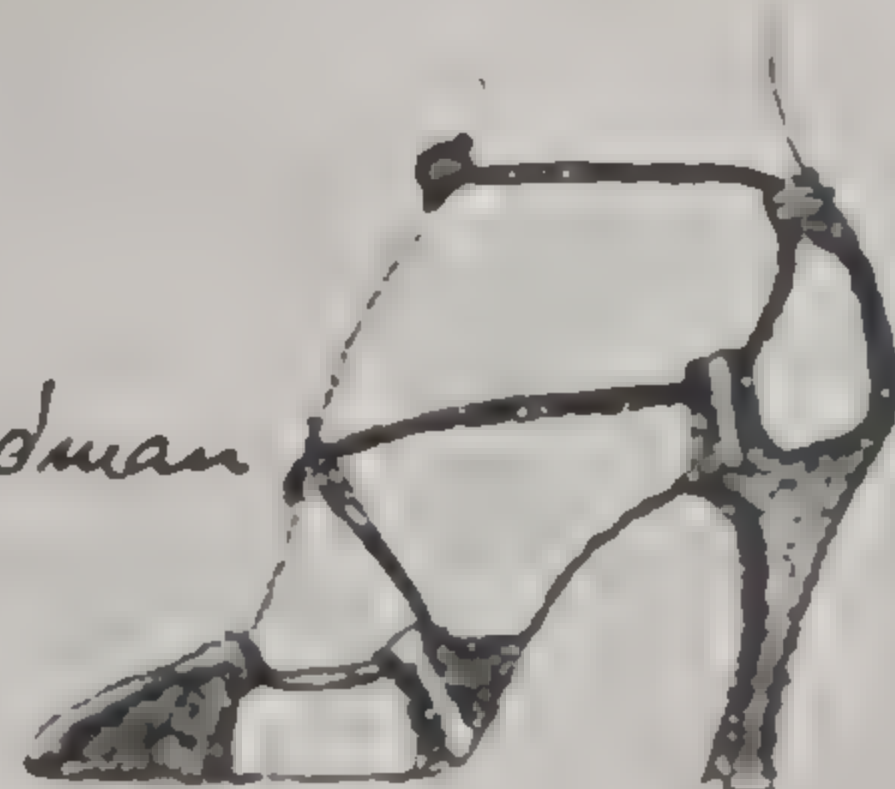
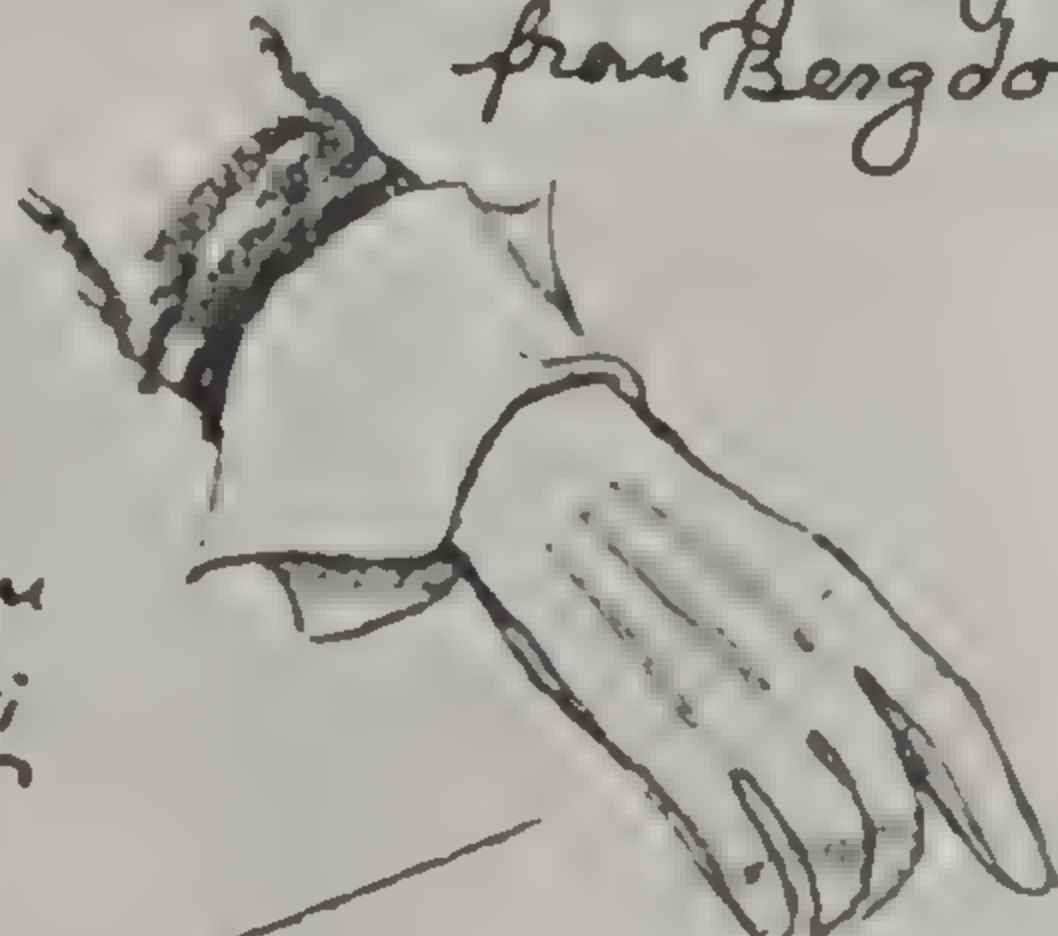


New coiffure swept
over tops of ears -
curled above
hair line
at the back



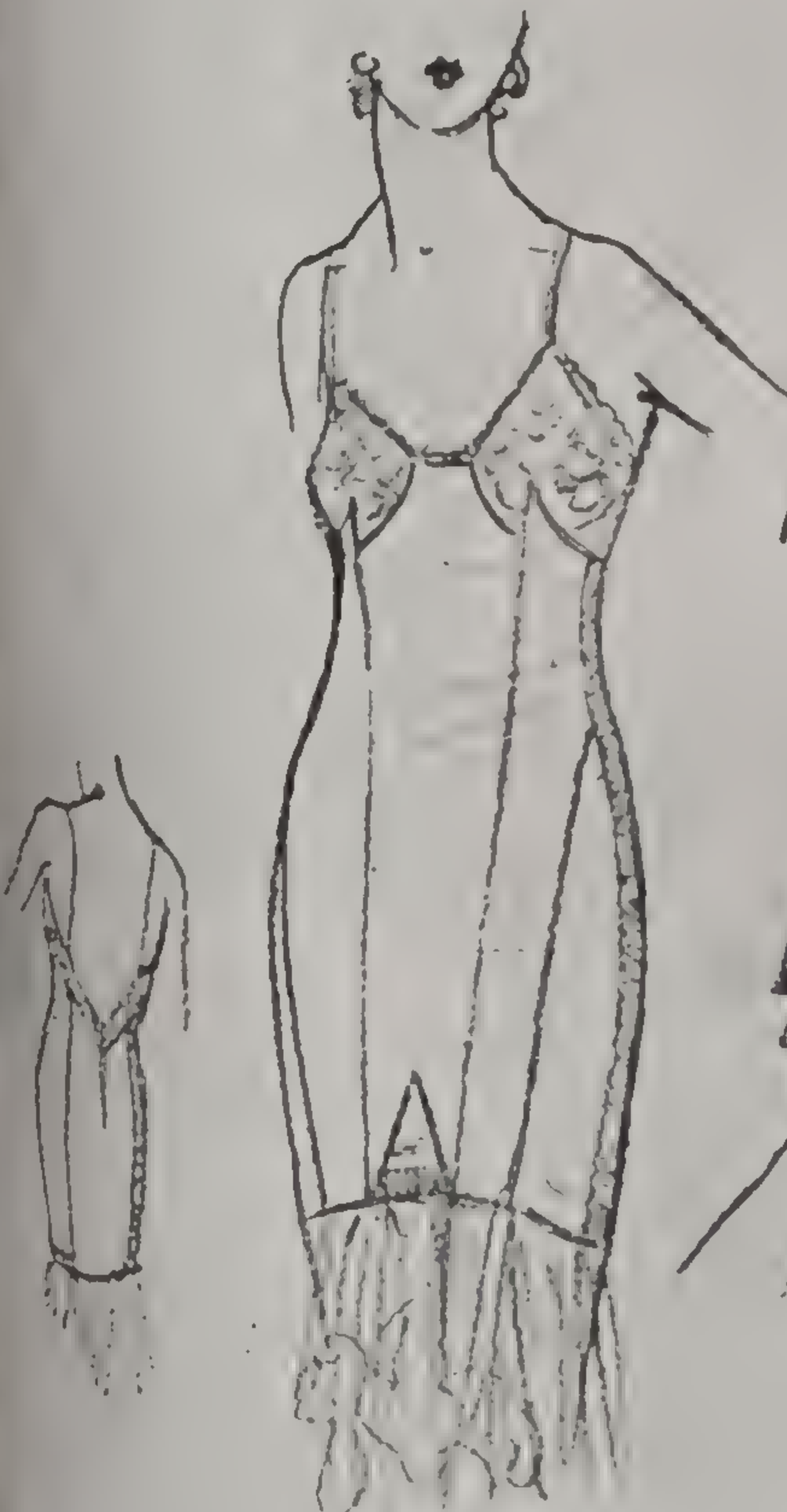
Persian lamb
evening bag;
from Bergdorf Goodman

Nicolet's
new glove
with button
under wrist;
Hollander



Evening sandal of
Crêpe satin - fine
cord lacing;
from J. Miller

Cadolle's brocade
satin and elastic
corset accenting
the waistline and
topped with lace brassière;
Bonwit Teller





STEIGER

MOLESKIN COATS ARE BACK IN FASHION IN THIS NEW DEEP BROWN; COSTUME FROM STEIN AND BLAINE

The dark brown fur coat takes a front seat

A FACE in the MAKING

The tale of a modern Mrs. Ponce de Leon

"YOU smile, madame?" asked Suzanne, whose voice is as soft as her unbelievably soft fingers.

I sank back and back into the heavenly arms of one of Helena Rubinstein's soft, soft chairs. I surrendered to the peace of my surroundings.

"I was thinking, Suzanne, that one of your own compatriots said '*Il faut souffrir pour être belle.*' Any one who ever lolled in one of these delicious chairs, under your deft hands, would know how utterly false that is."

"Thank you, madame," said Suzanne.

And off I floated in the blissful, semi-comatose oblivion that only a facial can induce. A lean brown face flashed before my closed eyes. I hadn't seen him for ages—hadn't even given him a thought. But there he sat, paddling our canoe over a silver lake. My hand trailed in the water, brushing the lilies that floated so tranquilly on their swaying bed. Startled by the vividness of the impression, I opened my eyes.

"This Water-Lily Cream is delee-cious, is it not?" asked Suzanne.

Water-lily—that explained my ghostly visitor. I was vaguely amused. I'd have this facial with my mind awake, I decided.

After Suzanne had removed the cream and what felt like a pound of powder and dirt, she raised my head with tender care, as though it were a flower that might momentarily be snapped from its stem. With soft cotton, she put some liquid along the back of my neck and my spine. A lemon grove sprang into pungent bloom around me. It was that divine Lemon Bleach!

Ten quick fingers played the piano up and down my spine. Two busy palms slapped out a rhythm that sounded like galloping horses. The tightness oozed out of my muscles.

When Suzanne eased me back into my downy chair, she asked if Madame would like an eye treatment, too. I remembered the big evening looming ahead and murmured a drowsy "Yes." Two warm little pads covered my eyes. Their subtle weight had a soporific effect. They smelled like something one's great-grandmother must have brewed to chase away headaches. Herbs, bitter sweet. I could feel the tired lines being wafted away.

A tingling stimulant cut across my consciousness. It smelled like almonds and felt like points of fire. Suzanne fanned the heat away and left only a pleasant glow behind. A heavier cream was spread around my eyes. Ah! lush grapes ripening in September sunshine. Suzanne patted it into my skin with light little dabs. Her butterfly fingers chased one another around my eyes. Then, with slow, hypnotic strokes, she rubbed my forehead and my eyelids.

Another warm compress wakened me. It rested on my eyes like a benediction. This one was a veritable woodland path. It had the haunting fragrance of wild roses and honeysuckle. Surely, I thought, the world will look quite different—even if I don't.

This was too peaceful to last. Next came the muscle tightener with its spicy odour and its prickly feeling. It was patted and pounded into my skin with varying degrees of speed and aggressiveness.

Another layer of cream—this one unbelievably balmy and smooth. Then cool little packs over my eyes.

"Now, the rejuvenating mask, madame."

"Welcome, thrice welcome," said my soul.

It was spread over my face and the front of my neck. Vaguely, I wondered whether a rear view would now reveal my age. Then I remembered the Lemon Bleach, which Suzanne had put on the back of my neck, and trusted it was still doing its stuff.

When the mask was beginning to harden ever so slightly, I felt Suzanne touch one of my arms.

"Madame has lovely hands, but her elbows—"

I could imagine her Gallic shrug. With a horrible little feeling of guilt, I realized that I had never really looked at my elbows. Perhaps, like Katisha, I had imagined them to be something that people would come miles to see, whereas, in reality, they were rather repellent and leathery objects.

"What can you do about elbows, Suzanne?" I muttered through clenched teeth.

"Ah, but Madame Rubinstein can do marvellous things for the elbows. Madame herself has just returned from Europe personally to direct the salon. It is upon just such difficult points as these" (Continued on page 110)



Special train will leave
Erie Station, Jersey City
at Eleven fifteen A.M.
on Monday, the twenty-seventh of June
Returning, will leave Tuxedo Park
at Three fifteen P.M.

Guests are kindly requested to state in their
acceptance whether they will arrive by train or motor
show this card to conductor

Mr. and Mrs. Forsyth Wickes
request the honor of your presence
at the marriage of their daughter
Fanny Haven
to
Mr. John Edward Parsons
on Monday, the twenty-seventh of June
at half past twelve o'clock
at Saint Mary's Church
in Tuxedo Park, New York

Mr. & Mrs. George F. Fowler, Jr.
Small Luncheon
in honor of
Miss Florence Fowler
Saturday, September 6th
10.30

R. L. V. P.

Loans Valley, L. I.

Please present this card at
Saint Mary's Church in Tuxedo Park
on the twenty-seventh of June

Mr. and Mrs. Forsyth Wickes
request the pleasure of your company
on Monday, the twenty-seventh of June
at one o'clock
at Gray Craig

R. & V. P.
Tuxedo Park

Mr. and Mrs. Philip Leslie Hale
request the honor of your presence
at the marriage of their daughter
Nancy
to

Mr. Taylor Scott Hardin
on Saturday the fifteenth of September
nineteen hundred and twenty-eight
at four o'clock
Saint Paul's Church
Dorham, Massachusetts
and afterwards at
Sandy Down
Highland Street

Mr. and Mrs. Clarence Blair McLean
request the pleasure of
Miss Paul's
company at dinner
on Thursday, January 16th
at eight o'clock
at One hundred and seventy-seven East Eightieth Street

You

Among a Selected Few of the Unemployed
Are Invited by

MR. and MRS. HUSTON RAWLS

to Attend the Burial
of that Broken-down Distance Horse
Pessimism

at a

POST-PANIC PICNIC

Which May Prove Premature
But Which Seems a Good Idea Anyway

×

The Wake Will Be Held at
One Acre Farm
Beginning at Nine Thirty Wednesday
Which is the Last Day of 1930
Thank the Lord

MR. CHALMERS WOOD

*Little Ipswich
Sydney, Long Island*

MR. & MRS. CHALMERS WOOD

Lady Duveen

Just a reminder that I expect you
on Wednesday Nov. 26th
for Dinner
at 8:30 p.m.

Mr. & Mrs. George Wright

East Norwich L.I.

INVITATIONS

That the smart world sends

ENGRAVERS will not make up your mind for you. They never tempt you with little imports. They simply spread out a book of samples on the counter and tell you it is all a matter of taste. And so it is. But there are dull ways of doing things and smart ways, and the smart ways—witness the most important invitations of New York this season—are the following.

The best invitations are plain, rather bold, elegant, but not expensive looking. Very heavy, elaborate invitations are like carpets that are too soft. They do not promise gaiety. The newest paper is a thin bond paper, dead-white. It may be had all in one with its envelope or separate and is tremendously chic either way. The conventional stock continues to be used, sometimes white and sometimes cream, and many smart women prefer the plain sheets and cards to those with raised borders. The cards that go out to small dances and dinners all winter long are mostly quite large and squarish. Coloured borders and all cute little original innovations are beyond the pale.

In type, without question, the old-fashioned script takes the palm, for a card that is reminiscent of brownstone days and broughams is the most aristocratic. Since nothing timid is ever smart, the bold, rather large script called London script is the best choice. Of the block types, Antique Roman is the most popular. The others, you will find, have less style.

Wedding invitations stay true to form, save for the occasional appearance of the new thin white paper. The invitation shown at the upper left on the opposite page reproduces exactly those sent out to a large wedding—except, of course, for the size. (It measured $5\frac{1}{8}$ inches by $7\frac{1}{3}$, while the invitation to the reception, also shown on page 66, measured 5 by $3\frac{1}{2}$.) Three cards, shown above and below it, were included. The inner envelope, to save secretarial effort, was omitted, as it often is, and the wording "request the honour of your presence" saved filling in the names of each guest. The card to be presented at the door of the church is enclosed only when the wedding is very large and there are likely to be curious hordes who will crash the portals. The practice of enclosing a card saying that Mr. and Mrs. Blank will be at home after the first of February is dying out, because practically no one is going to call on the young couple anyway. In the case of announcements which go to those who do not get invitations, the phrase "have the honour of announcing the marriage (Continued on page 110)



LADY CYNTHIA MOSLEY

MRS. FELTON ELKINS



GLADYS CALTHROPE AND NOEL COWARD

The NEW RIVIERA

As seen by Him

VOGUE discovered the new Riviera, in a sense, six years ago, when only a handful of people went to the tiny casino at Juan-les-Pins in the summer, and the Hotel Majestic in Cannes was half-closed during the month of August. But, in forecasting the future of this summer playground, little did Vogue know that the dream would so quickly turn into reality.

I go to the Riviera every year, but each season I find it so changed that I must find my way about all over again. Six years ago, Juan-les-Pins was a sleepy village, closed up tight at midday. At the bathing rocks at Cap d'Antibes, there was only a tiny pavilion, just built, that has since grown into one of the most elaborate bathing casinos in the world. At that time, Cannes, too, resembled a winter resort enveloped, out of the season, in slip-covers, with only a few of the local shops and one hotel open. Now, in summer, it teems with life far more than in winter, with all of the hotels open and, in addition, two very large new ones, the Miramar and the Martinez. The harbour is filled with yachts and speed-boats, and the Croisette bristles with the branches of well-known Paris houses,

dressmakers, jewellers, and what not. At every other step, there is a bar or an outdoor terrace, where people dine at night in the light of shaded candles. A ceaseless procession of motors and people promenading on foot sweeps by, and, this year, countless public bathing establishments, like miniature *plages*, have sprung up along its entire length. In addition, the country has spread out, so to speak, until now there are groups of people all along the coast, from Cap Martin to Toulon.

The fashionable world is no longer centred at one spot, as it used to be at Cap d'Antibes, and, for this reason, the coast has acquired a different character from any other playground in the world. At Deauville, Biarritz, Venice, or any of the other famous places along the sea, the whole world can be seen at one hour of the day at some particular rendezvous. But on the Riviera, one would have to have an autogyro and spend most of one's time in the air, to keep up with the active life of the different sets of people, scattered as they now are.

The coast has become a fair-ground, bordering an endless road of countless curves along the sea, and it is one of the most amusing places I know. The chief reason is that, in this atmosphere, the chic world turns proletarian. The Riviera is almost the only smart resort where there are no clubs or restricted areas, where some people can go and others can not. The (Continued on page 114)



MR. JOHN MCMULLIN



THE HON. MRS. REGINALD FELLOWES AND LADY JULIET DUFF



LADY JULIET DUFF



LADY CASTLEROSSE



MR. AND MRS. VALENTIN PERERA • THE DUCHESSE DE GRAMONT

• Here you see some glimpses of the gay informality of the costumes worn on the Riviera, from the brief shorts sponsored by Lady Castlerosse and the pink linen pyjamas worn by the Duchesse de Gramont, to the sandals that completed the costume worn by Mrs. Perera (formerly Miss Grace Moore) on the day of her wedding at Cannes



ANTON BRUEHL

On the S. S. President Hoover

A jade-green pool, deep enough for fancy diving, a beach of white sand, long canvas chairs, and gay striped awnings—all this is found at the Deauville pool atop this luxurious new ship of the Dollar Steamship Lines, which goes to Manila by way of Havana, Cristobal, San Francisco, Shanghai, and various other fascinating ports



ANTON BRUEHL

THE MARINE TEA-GARDEN ON THE "PRESIDENT HOOVER"

TRAVELLER'S CHIC

Around the world

YOU'RE probably eager to go off on a cruise, this winter. Every one else is. And the newest thing to do is to wing out towards Manila. You leave from New York, you hop ashore for a while at Havana, then on to Cristobal, Balboa, Los Angeles, even China, and then Manila. But you don't have to stop there. You may go on around the world, if you like. It's a glamorous tour—full of glamorous sights to be seen.

• And not the least of the sights is a new ship on which you may sail—the *S. S. President Hoover*. In the marine tea-garden—as you can see for yourself in the photograph at the top of this page—and, indeed, all over the rest of the ship in the daytime, sports clothes hold the floor.

If there's a chill in the ocean wind, you will be glad to have packed a thick tweed skirt and a soft woollen sweater; if it's a hot day, you wear a simple white summer dress. On days when the sun is high and hot and you want to get a head start on sunburn, before you get to the tropics, you will go up to the Deauville pool, where, after you have soaked yourself thoroughly in the salt water, you will stretch out luxuriously on the sandy beach where the sun gets an unobstructed view of your back.

• Before you start, you will hear, in every language—"Don't take too much luggage," so keep that in mind from the start. The secret of smart travelling is, not how often you can change your clothes, but on how few you can manage. We can't say "Take so many pieces of luggage"—some people pack more com-

pactly than others, and your itinerary governs your needs—, but the thing to do is to assemble the things you think you will need and weed and re-weed them out. You will find that you have done away with half of them.

• Equally uncomfortable, however, is to take too little. Better the trouble of an extra bag than to feel yourself incorrectly dressed at some gay little party en route. And be sure to include in your luggage a small week-end bag for overnight trips ashore and at least one hat-box to keep your hats in condition.

• You will find your clothes problems simplified if you plan to dress compactly. Let all your travelling-wardrobe be related, even to the point of overlapping. For instance, a white evening dress, made of Schiaparelli's new crinkled crêpe, is divine with a (Continued on page 122)



BRUYÈRE • SCHIAPARELLI—ROSE CLARK • BRUYÈRE—BEST • SCHIAPARELLI—JAY THORPE

Simple sleeves, trim lines, before noon

This is the moral for morning clothes—be neat, be trim, and don't let your imagination run riot on sleeves. Take this clean-cut red wool dress, "Rouge Gorge," for example. Lines whittled down to the simplest; navy-blue buttons; patent leather belt

Dark grey woollen is nice for morning. In "1015," it appears in a straightforward dress with a black-and-white checked wool top, draped slightly at the neck. Buttons down one side and a black leather belt contribute further to the very smart "strict" look

Nothing picturesque or operatic here either. Double-crossing is done in a business-like manner on the bodice, held firmly in place with buttons, and a narrow collar goes around the back. This is known as "Lucifer," of red wool, and the belt is of brown leather

A splendid way to start a day smartly—a black diagonal wool dress, "1011," with a knitted wool yoke. The stripes in the wool are worked in different directions and the yoke goes into a deep point in the back. Otherwise, the dress is beautifully tailored



CHANTAL—BONWIT TELLER • LANVIN—BONWIT TELLER • LANVIN—BEST

Big sleeves, trimmed lines, for afternoon

Big sleeves are the big story of afternoon clothes. Get as much bulk into them as you can and trade trim lines for trimmed. Regard this black crêpe dress, "Mahé"—its embroidered sleeves, draped surplice bodice, intricately cut skirt, and white crêpe belt

The huge bulk of its sleeves is one thing to rivet your gaze on in this woollen dress, "Evêque"—and the other thing is its gorgeous violet colour—something new this season. The front of the dress is double-breasted with square metal buttons and a metal belt

The elbows of these sleeves get all the fulness—the armholes and wrists are small. The dress is "Donatienne," of black wool marocain. At the becoming V-shaped neck-line, a huge bow of black-and-white ciré satin ribbon carries out a trimmed note

PARIS FROM FOUR O'CLOCK ON



COMPLICATION THROUGH THE SKIRT

- The dress at the left in the group below—Redfern's "80"—concentrates its chief interest at the back, with fulness that hints of the modern romantic trend and with sleeve interest punctuated just above the elbow. It is made of crêpe in a soft violet-brown; from Bruck-Weiss
- Lucien Lelong's "Basoche," at the right in the group below, is an afternoon dress of black crêpe with its fulness concentrated at the front. Here, too, is sleeve interest—this time, placed just above the wrist; Lord and Taylor



LARGE SLEEVES FOR SLENDERNESS

- The bigger your sleeves, the slimmer your silhouette, is one of the great discoveries of fashion, this year. The sleeves of Lucien Lelong's "Aladin" (above, left) are tight to just below the elbow and float off gracefully from there. It is of crêpe marocain, in black with touches of white trimming; Franklin Simon
- Jeanne Lanvin's "Le Caire," shown beside it, has sleeves that puff over the elbows and are fitted skin-tight from there down. It is of crêpe marocain, in white trimmed in black; Franklin Simon

THE UPWARD-AND-BACKWARD TREND

- It is in the afternoon, this season, that skirts begin to come to life. Both of the black crêpe dresses shown above have an apron overskirt with an upward-and-backward movement that is vaguely suggestive of the new romantic trend. In "En Visite," Lucile Paray's wearable dress, at the left in the pair, sleeve interest accents the elbow; Franklin Simon
- The other dress is "Mitza," made by Lucile Paray, with frills giving emphasis to the shoulders. This model has the new afternoon length; Bonwit Teller

RUCHING WEIGHTS THE HEM-LINE

• Ruching comes in, along with ruffles and puffs and bows, but is kept down, near the hem-line. Chantal's "Ecour-tée," at the left in the group below, is a graceful dress of black velvet with smartly covered shoulders and an ob-long bow at the back to accent the slimly moulded waist-line; Bruck-Weiss

• Goupy's "Cancan," at the right, below, is of crêpe royal in deep violet—a colour that is lifting its head in the evening mode. Ruching weights the hem-line of this very flattering model, also; Hollander

LACE FOR SMART NEW OUTLINES

• Lace plays lightly around a slender silhouette in the models below. Mirande's "Viviane," at the left, is in point de Venise—which is having a revival—in violet, with an apron that follows an upward-and-backward line; Saks-Fifth Avenue

• Lucien Lelong's "Libellule," at the right in the same pair, has lace ruffles that draw circles over one shoulder and around the hips, evolving eventually into a short train—a feature to be seen in many of the newest frocks for formal evening wear this winter; from Franklin Simon



BETWEEN THE TRIM AND TRIMMED

• The two dresses above fill in between the extremes of the trim and the trimmed. Chantal's "Desdémone," at the left, is of aubergine velvet with a spiral flounce starting at the left hip and covering both shoulders before it completes its graceful swirl; from Hollander

• Germaine Lecomte's "Antigone," shown at the right, above, is of black velvet with coral-red velvet used to fill in the décolletage, which is cut deep into the sides and the back. This model, too, has a hint of a train; Bruck-Weiss



The FIRST YEAR

1. Nothing could be more charming in the nursery than this silver mirror screen designed by Victor White and painted in gay colours
2. Lanvin made this coat of white georgette with bands and lining of white satin
3. The finest embroidery enhances this white crêpe de Chine bonnet; Bonwit Teller
4. A bonnet from Mirande is made of fine lace with puffing and a net frill; Bonwit Teller
5. Baby is carried about in this contraption of rose crêpe with hand-hemstitching and a padded interlining; from Cour Batave, in Paris
6. This very English perambulator for the aristocratic baby is enamelled black; Best
7. An embroidered batiste bib, like this from Bonwit Teller, is an important accessory
8. Baby lies snug and warm, after a bath, in this case of quilted pink satin, trimmed with rosebuds; from Fairyland, in Paris
9. In France, the just-born baby has a "jackson" of white flannel to wear over its little woolen shirt or band; from Paquet, in Paris
10. This is the front of the Paquet "jackson"

1. Pink or blue on one side, white on the other, and knitted of the softest wool, even to its ruffle; from the New York Woman's Exchange
2. A little yoke is knitted into this hand-made sweater for a small baby; from Lockatomik
3. Fine lace, the finest embroidery, and white satin bows on each shoulder trim this sheer lawn frock for a smart infant; Bonwit Teller
4. Gathered tulle and pink satin ribbons combine to make the little bonnet that accompanies the baptismal dress shown in sketch No. 5; from Mille et Une Nuits, in Paris
5. Since a baby has a leading rôle at his own christening, he needs a dress as lovely as this one of sheerest white Swiss, dotted with little flowers and trimmed with gathered tulle ruffles; from Mille et Une Nuits, in Paris
6. The youngest generation goes to bed comfortably tied up in a soft flannel nightgown; from Saks-Fifth Avenue
7. In Paris, new cribs are square and equipped with wheels. This one is a straw basket covered with billowy pink dotted Swiss, and the wooden wheels are painted to match. It is from Mille et Une Nuits, in Paris
8. This pink crêpe coat is smocked, like so many good little coats worn by the best-brought-up children; from Bonwit Teller
9. An aristocratic baby begins to acquire silver early, usually starting with a porringer, spoon, and cup. These are from Cartier
10. When one's wardrobe is attended to, one needs a little recreation. The woolly dog and a rattle supply it; both from Saks-Fifth Avenue





KATHERINE ALEXANDER

STEICHEN



STEICHEN

HELEN HAYES

The early Broadway stage offerings, weather signs of an interesting season, include, "Three Times the Hour," a melodrama with Katharine Warren; Molnár's "The Good Fairy," in which Helen Hayes is starring; "Everybody's Welcome," a Shubert musical comedy featuring Frances Williams; a play by Elmer Rice, "The Left-Bank," with Katherine Alexander; and "Saint Wench," with Helen Menken, to follow in the early winter



FRANCES WILLIAMS

CECIL BEATON

SEEN ON THE STAGE

By David Carb

ONCE upon a time, the rise of the first curtain in September at the stately Empire Theatre and the appearance of John Drew on its stage officially opened both the social and the dramatic seasons. Since the passing of Drew and Charles Frohman, his manager, society and the theatre have started their autumn activities at different times and places. For a time, the subdued, mysterious lights in front of the Belasco Theatre apprised the world that the Drama had returned to town and life. Last spring, Belasco, too, passed on, and with him went the distinction of rousing the drama from its summer coma.

A host of other distinctions went with him. Authorities are now having difficulty determining whether the 1931-32 season was ushered in by a melodrama produced by Brock Pemberton or a new "Vanities" in a new, super-large, ultra-modernistic Earl Carroll Theatre. Drew appeared in polite, polished drawing-room comedies—frequently by Pinero. Belasco's plays were made of more turbulent, less urbane stuff; beside the present contenders for the honour of inaugurating the season, the Belasco dramas seem almost as genteel as Jane Austen. Thus, the



MAURICE GOLDBERG

KATHARINE WARREN

theatrical season, which once began with smart comedy, later with meticulous melodrama, starts now with "Three Times the Hour" or the "Vanities." That in a way indicates the course of our social, as well as our theatrical history in the last twenty-five years.

"EARL CARROLL VANITIES": Simply because of the house which shelters it, the "Vanities" is awarded first place. The blazing, new hippodrome on Seventh Avenue at Fiftieth Street, which bears the name of Earl Carroll, seats three thousand people and cost more than four and a half million dollars, according to the program. That encyclopedia also apprises the world that, among many other marvels, the Earl Carroll Theatre sets "a style of decoration for this age, to be copied by future generations"; that it is "the first theatre to have an Orchid Room for our chorus girls, to supplement the Green Room for the principals"; that it is "the first theatre to afford chorus girls and stars equally beautiful, individual dressing-tables"; that "the portals through which pass The Most Beautiful Girls in the World are guarded by girl receptionists as sweet and beautiful as those within the stage confines"; that there is a powder-room back stage in which the "beautiful girls may be sprayed with whiting by compressed air; safety-deposit boxes for their valuables; refrigeration for their flowers; a gymnasium; shower-baths; elevators, ramps; the broadcasting of the performance in all dressing-rooms to eliminate the Call Boy; telephones in all dressing-rooms with rules for making outside calls exactly as in hotels, and a complete beauty parlour with trained attendants."

But there is still more! Mr. Carroll announces: "The establishment of a Club Room for the musicians, another for the house attachés, and a Card Room for the Stage Hands is the first effort to introduce a humane attitude in the theatre towards employees during working hours"; "Gratuities are barred, and insurance of this policy is made certain by (Continued on page 112)



HELEN MENKEN

"COTTTSLEIGH," AT SYOSSET

The house of Mr. and

Mrs. Franklin B. Lord



• Taking its name and its provincial architecture from the charming seventeenth-century houses of the Cotswold Hills in England, "Cotttsleigh" lends its low, gabled, and dormered beauty to the Long Island landscape. Within, mellow old oak panelling and antique chintz, transplanted from their native habitats, carry out the hospitable English tradition. The grounds are shaded with tall poplars, lovely gardens add bright colour, and—an indispensable modern stroke—a jewel-like swimming pool completes the scene. The landscape-gardening was done by Ellen Shipman; the architect was William Harmon Beers



MATTIE EDWARDS HEWITT



MATTIE EDWARDS HEWITT



DIX DUYEA

"LONGFORD"

**The country house of Mr.
and Mrs. Henry Gray**

• Mr. and Mrs. Henry G. Gray have achieved a delightful summer setting in their Long Island house at Locust Valley. Mrs. Gray was her own decorator, and she has made a striking use of colour throughout, which she accents by masses of flowers, carefully chosen as to colour and height—tall vases of delphiniums or iris in the windows and low bowls on the various little tables

A NEW SEASON BEGINS

For the hostess



MARTINUS ANDERSEN

THERE is always a special thrill in going places and giving parties at the beginning of a new season. The first parties have a zest of their own. People are back from every place. You see your friends again and wear your new clothes. Dinner in town has a new air, after the informality of country régimes, and the hostess feels a new inspiration. Not that all the good dinner-parties must be formal, for some of the smartest hostesses in New York make a cult of simplicity, but they do it with the greatest elegance. And, now and again, you do go to a dinner-party given in the truly grand manner. There is something soul-satisfying about such an evening, with its vast table gleaming with silver and buried under flowers, and with one elaborate course succeeding another to the mellow accompaniment of vintage wines.

One famous host gives a series of such dinner-parties every year, perfect in every detail to the traditional dinners of what our parents still call the good old days. The menus at these great dinners vary only slightly. There is always caviar—the largest, most succulent caviar known to man—served in a huge block of ice that has been hollowed out to hold it and accompanied by its proverbial chopped egg, onion, and lemon slices. The soup is often a strained Russian Bortsch, and there is always terrapin in a rich wine sauce served in great silver bowls, a dish that we seldom see on modern menus, but which is an integral part of the grand dinner. After the

terrapin comes the roast, often venison, and following that, delicious birds—guinea or quail or grouse. The salad course always has some accompaniment of its own, such as a mousse of foie gras en gelée, and the dessert is always a bombe glacée.

At the end of these dinners, the most gorgeous fruits are passed—Hamburg and muscatel grapes, hothouse peaches, and nectarines from the greenhouses on the estate. Fruit as a separate course is served less frequently now than it used to be, but, at this house, it is famous, and every one really eats it, because it is so delicious. You say to your dinner-partner, "I'll take a piece if you will," instead of merely snipping at a grape or two. Perfect wines appear with every course at these dinners. If you should chance to refuse the white wine with the fish, the butler gives you another opportunity by murmuring, "but this is Château Yquem '21." No cigarettes are passed until the end of the meal. People smoke, of course, but they are not invited to.

The table at these dinners is usually

one enormous one, covered with vast expanses of shining damask. There are great flower centrepieces with flowers from the greenhouses, but florists come from outside to arrange them. At the biggest parties, the stairways and the halls are festooned with smilax. The men guests always receive the names of their dinner-partners, written on little cards, before they go up-stairs, and with them a gardenia or carnation in a special dark red shade. There are no flowers for the women. A host in 1931 knows that flowers can't be just a bouquet, and that the guest who wants to wear flowers will have put them on at home.

An encouraging trend of the times for the hostess, to-day, is that there are many more gourmets, or potential gourmets, among us than there were in the post-War era. We talk more about food. For the sake of our figures, we may not eat as much as gourmets of other days, but we recognize the flare of a hostess who gives us imagination in her menus. One such hostess in New York, who is famous for her dinner- (Continued on page 104)



MATTIE EDWARDS HEWITT

MR. AND MRS. FRANKLIN B. LORD'S DINING-ROOM IN SYOSSET



PAQUIN—THURN

Grey broadcloth moulded close to the body is released in fantastic bulkiness at the elbows of this important coat, "Canadien." A great grey fox skin is swirled around the neck, and another is slung across the back of the skirt—yet all of this jutting bulk only plays up the basically fitted line of the model

VOGUE POINTS

about the new suits

PARIS loves suits. Every collection included quantities of them. For Paris finds them a perfect solution for day wear. There are really two types in the 1931 mode: the morning suit and the afternoon suit—and they're as different as day and night.

MORNING SUITS—Trim, decisive, strict lines. A shortish, snug jacket, scooped in at the waist, fitted around the hips, and buttoned high—memorize all these points. You can take or leave fur, but do choose a pebbly, granulated wool for the fabric. A dress may take the place of the usual skirt and blouse, and a jacket may contrast, if you like.

AFTERNOON SUITS—These are the very antithesis of the morning type. Trimmed instead of trim. Enormously decorative, of velvet or wool, they are swamped with fur. The jackets are hip length or longer—the newest midway to the thigh. Generally, they bell out slightly from the hips. The fur collars often look like chokers; the cuffs like muffs.

FASTENINGS—Not one of these new suits is clutched or held in place. They're fastened up securely. And with diabolical cunning, the French have thought up strange new fasteners: curtain-ring clips; S-shaped fasteners (you see both on the opposite page); disk clips; and a battalion of buttons.

SLEEVES—On some afternoon suits, as on most long coats, you'll see width at the elbow, above or below, which, naturally, brings up the subject of gloves.

GLOVES—With huge cuffs, slide your fingers into one-button gloves that slip under the cuffs. With tight cuffs, you may also wear these short gloves, especially if you carry a muff—or you may be loyal to the loose-cuffed glove in black, brown, or white.

BLOUSES—Many blouses go over—not always under—the skirt. There are satin ones and crêpe ones and jumpers of striped jersey and—a blouse of crocheted string that looks very like a tennis net.



SCHIAPARELLI—MILGRIM • SCHIAPARELLI—MILGRIM • SCHIAPARELLI—RUSSEKS

Baby seal, shaggy and bristly and one of the smartest and the newest furs of the season, collars this dark brown woollen jacket with fastenings of silver curtain-ring clips. The wool skirt of "1006" is slashed with brown, black, and blue stripes and joins, diagonally, a dark blue silk crêpon top

Clothes carpenter that she is, Schiaparelli builds up the shoulders, planes them off, and carves a decisive line from under the arms to the hip-bone, gouging in the waist. This suit, "1008," is of black ribbed wool. Underneath is a white crochet blouse made of something like butcher's string

This coat, "997," consists of two parts: a caraco top (meaning a peasant bolero) and a wrap-around skirt—the two being joined together in the back only. It is made of rough, stubbly, burgundy-red woollen. The model has an untrimmed quality that is as chic as it is new, this season

TIPS ON THE SHOP MARKET

by Shop-Hound

LADIES. It is an inestimable privilege for me to be standing before you this evening, unaccustomed as I am to public speaking. Before such a charming audience. And I don't look so dowdy myself, did you notice? (Wild applause.)

Ladies, I am the lecturer par excellence, because nothing ever reminds me of anything. So let us proceed to the subject at hand, which is, as you can plainly see, a whole bunch of tips on the shop market. Allow me to point them out to you with my ferule, hired specially for the occasion.

Number one is a hat, ladies. It is made of brown felt and has an orange allure. It is an object-lesson in how to make the new Eugénie tilt into a sports hat and not have it look whoopsey-doo. You can get it by going to The Sports Shop for Women.

Next ladies, and casting your eye just a fraction of an inch down the blackboard, you will perceive number two, a purse. Your dear old grandmother used to carry her pennies about in a receptacle liken to this one, and she called it a miser's purse. I don't know why, except maybe because you can get quite a bit of cash into it. It's crocheted out of silk twist and is beaded with cut steel beads. The middle section, long and skinny, has three rings strung on it. The small ones slide down tight over the ends, and you carry the thing by the big middle ring. Very quaint and right in step with any 1860 atmosphere you may be going in for this season. Best's is the place to get it.

Number three is a chess set a whole lot different from any you have ever seen. The men are made by the fishermen in Labrador, out of real honest-to-goodness walrus tusks. And instead of being Temperate Zonal horses, bishops, and such, they are extremely Labradorian and take the shape of light-houses, walruses, ugly old seal fishermen, and all the pawns are asinine little seals. Look for it at the Grenfell Shop.

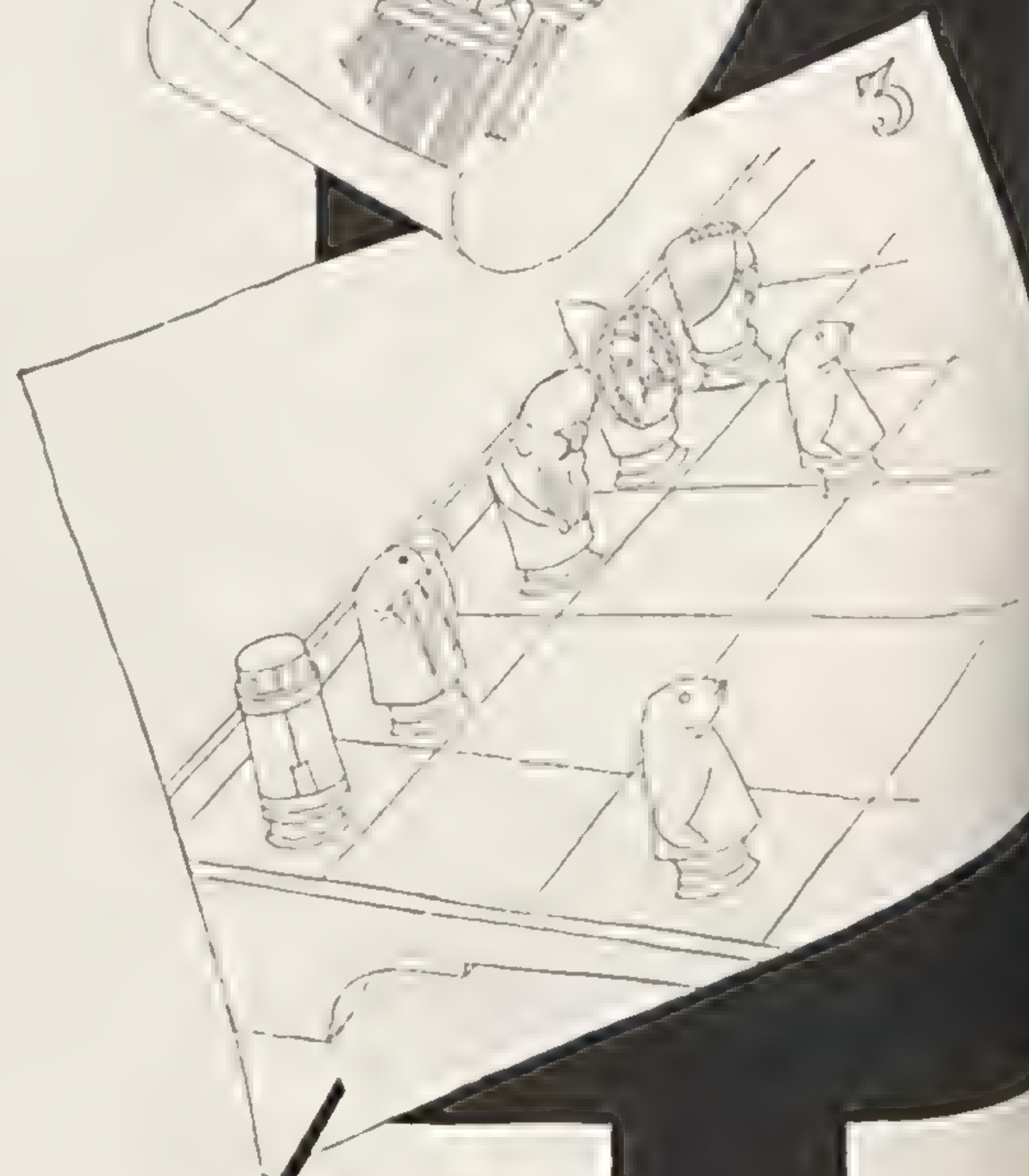
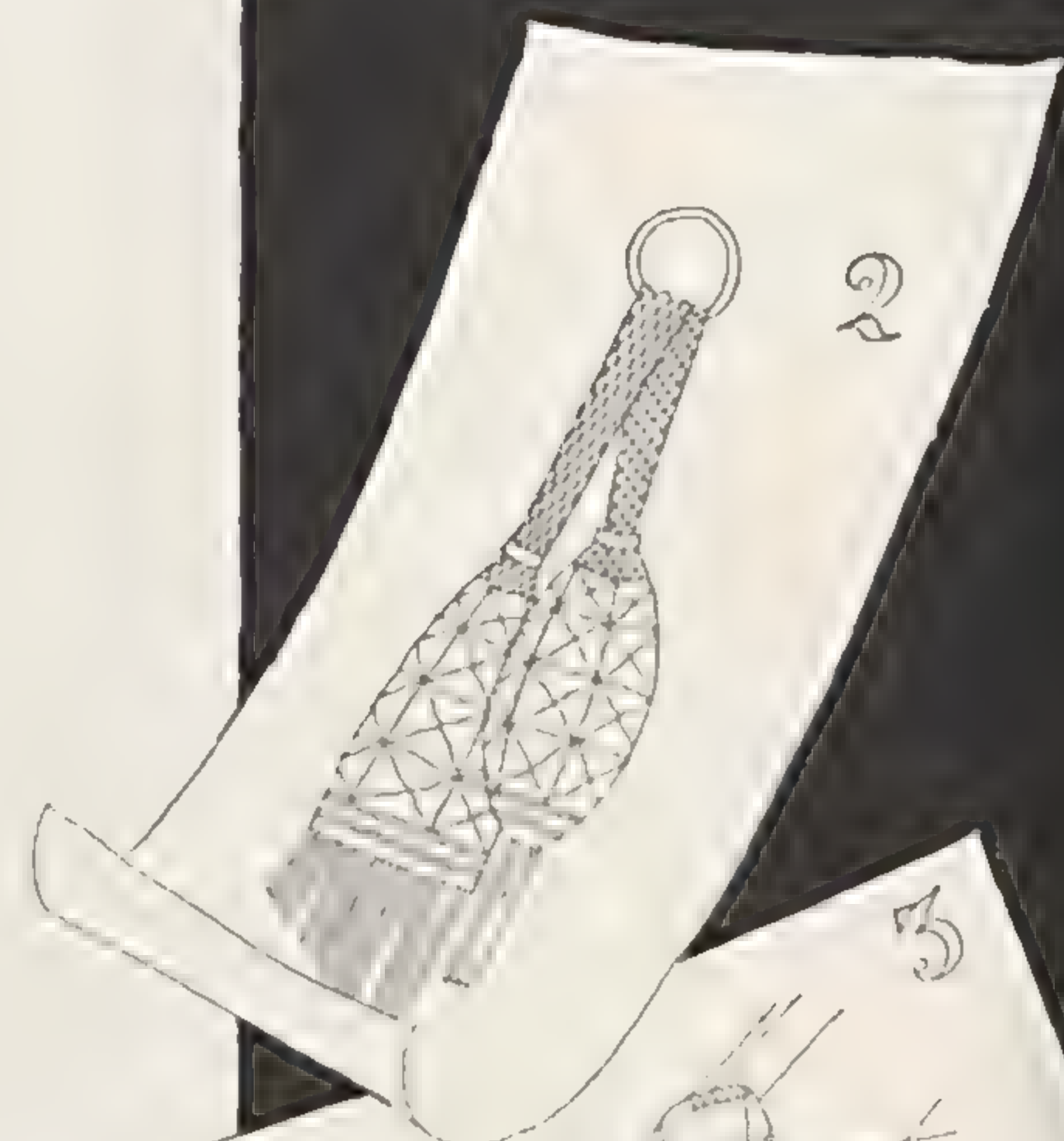
Number four is known as Canned Allure, or the Neatest Trick of the Year. It's the shortest of all possible boleros, made out of chiffon and lovely lace, and to be worn over your nightgown while

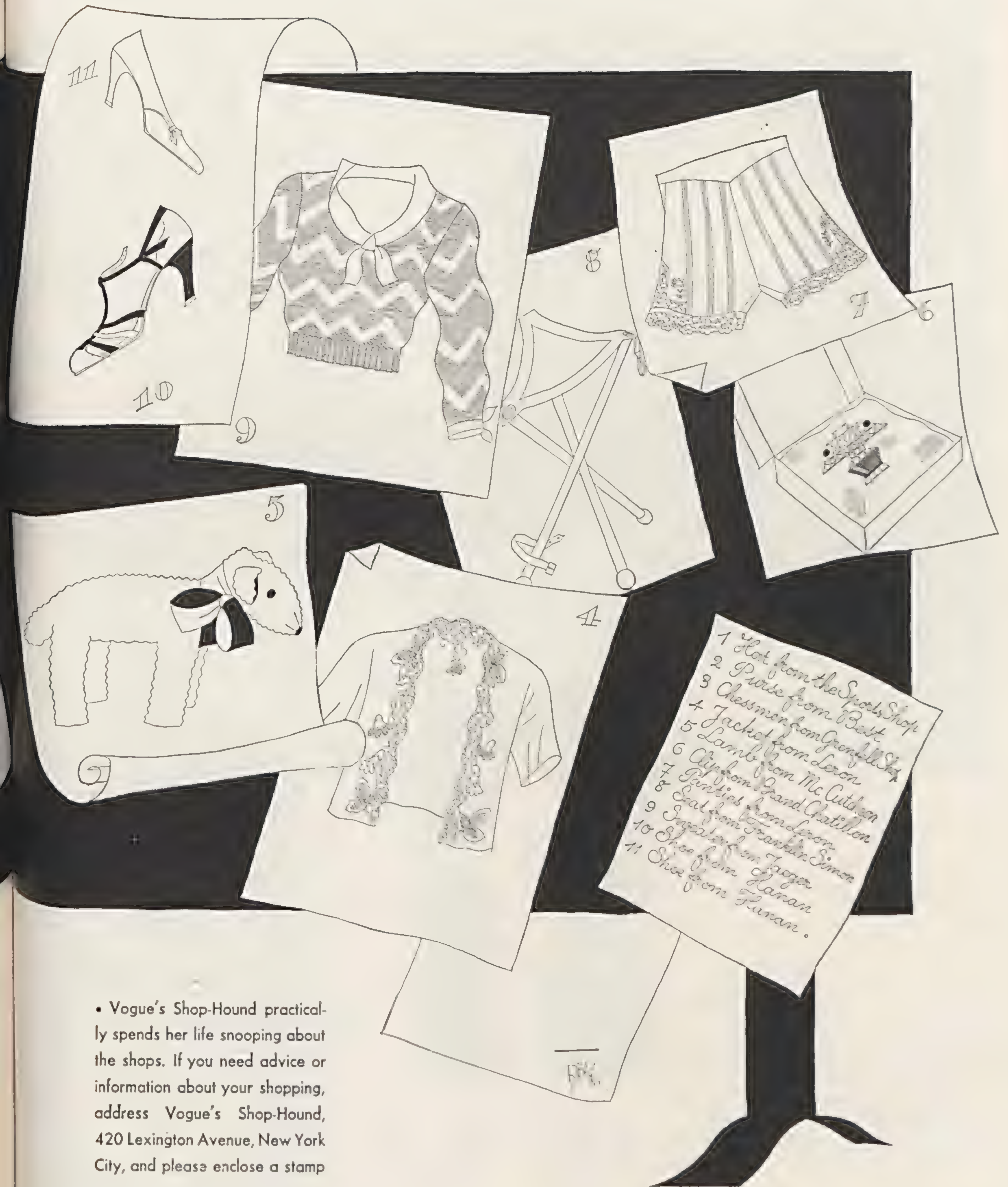
you are partaking of coffee and toast, or whatever you do partake of, in the morning. Of course, it's a complete bluff as a bed jacket, as it is neither warming nor concealing. But you know and I know that that makes it all the better to look seductive in, my dears. (Polite coughs and hoisted eyebrows from elders in audience.) Anyway, it's from Leron, said Shop-Hound.

Number five comes next, as number five will, and it turns out to be just a little white innocent lamb. It is woolly and squashy and soft and an excellent thing to give your offspring to play with, since it can't conceivably get into their mouths. It's from McCutcheon, which has an excellent department for just such what-nots.

Number six is a clip. Yes, I can hear you saying, "What, another clip?" But this one isn't just an ordinary clip—it's very distinguished and special. It is in the shape of a lamp, shade and all, made of diamonds, emeralds, and jade, and one of the wonderful things about it is that it looks just as well upside down. That's what we artists call good design. Another of the wonderful things is that it has two clippers on the back, so you can clip it in all sorts of positions. It's from Brand Chatillon, and it costs a sum you wouldn't believe possible for real live jewels.

Pants is what number seven is. Just a pair of pants that have made good in the world of fashion. They're made of white crêpe de Chine and have white Valenciennes lace (Continued on page 108)





• Vogue's Shop-Hound practically spends her life snooping about the shops. If you need advice or information about your shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, New York City, and please enclose a stamp



5803

5802

5804

**Designs for
practical
dressmaking**

• **FROCK No. 5803**—Train your eyes on the U-shaped neck, the sleeves, and the canton crêpe vestee of this two-piece dress of sheer wool. Designed for sizes 32 to 42

• **COAT No. 5812**—You will look very chic in this monotone tweed coat that exaggerates the wide shoulder. Beaver fur is used for trimming. Designed for sizes 32 to 42

• **SUIT No. S3532**—A cinched-in jacket and a skirt of bouclé wool, plus an overblouse of satin, make up the three parts of this costume. Designed for sizes 32 to 42



5812

S3532

• **FROCK No. 5802**—Here is the smart broad-shouldered silhouette—managed by a cape cut in one with a buttoned plastron. Sheer wool. Designed for sizes 14 to 20; 32 to 38

• **FROCK No. S3535** This dress of transparent velvet has sable edging the bolero and sleeves. The skirt section is softly draped into a sash. Designed for sizes 32 to 40

• **FROCK No. 5804**—Perfect for a larger woman is this “Easy-to-Make” dress of sheer wool, with panels to encourage slimness. Satin jabot collar. Designed for sizes 38 to 50

• **ENSEMBLE No. 5801** A boon to the short woman is this one-piece dress and collarless jacket, which is made of “Rubia” wool. Designed for sizes 14 to 20 and 32 to 38

Back views of these models shown on page 98



S3535

5801

**Everything encourages
the wide shoulder**

OX TAIL SOUP



by the world's greatest soup chefs!

Ox Tail Soup is seldom attempted in the home kitchen, yet it is an international favorite, prized wherever dining is elevated to a place among the arts. Naturally you welcome the opportunity to serve Ox Tail Soup, as it is already blended for you by Campbell's famous chefs.

In a rich ox tail and beef broth are combined sliced ox tail joints, choice vegetables, herbs and barley. And sherry imparts its appealing bouquet. An enticement to the appetite—a satisfaction to a vigorous hunger!



LOOK FOR THE RED-AND-WHITE LABEL

Your choice . . .

Asparagus	Mock Turtle
Bean	Mulligatawny
Beef	Mutton
Bouillon	Ox Tail
Celery	Pea
Chicken	Pepper Pot
Chicken-Gumbo	Printanier
Clam Chowder	Tomato
Consommé	Vegetable
Julienne	Vegetable-Beef
	Vermicelli-Tomato

11 cents a can

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

**Figures are facts
in winter frocks**



**Designs for
practical
dressmaking**

• **FROCK No. 5799**—Canton crêpe is a great success this winter, and here it is in a frock with a contrasting collar. The front wraps cleverly. Designed for sizes 32 to 44

• **FROCK No. 5805**—Galiak fur on the revers and at the elbows enriches this canton crêpe dress, with a beautifully fitted hip-line. It is designed for sizes 34 to 46

• **FROCK No. 5807**—Lace says 1931 smartly on this cleverly seamed dress of "Chalet Beau Monde," a new sheer crêpe. Designed for sizes 14 to 20; 32 to 38

• **FROCK No. 5800**—Your figure is at its best in this velvet dress with a lace bodice and sleeves and an ankle-length hem-line. It is designed for sizes 32 to 44

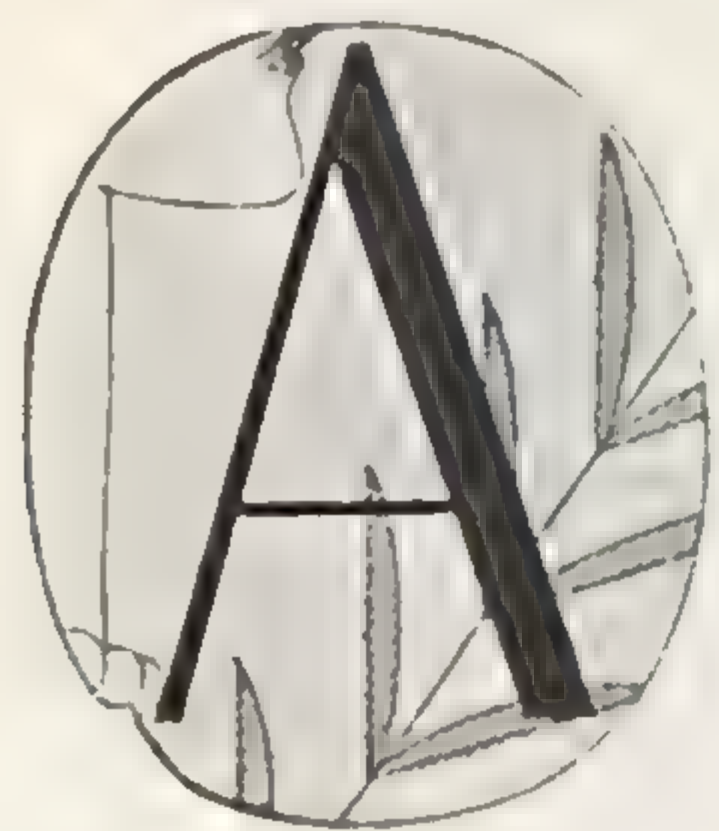
• **EVENING FROCK No. 5806** Young and romantic is this period dress of taffeta with broad shoulders, puff sleeves, and a velvet bow. Designed for sizes 14 to 20; 32 to 38

• **EVENING WRAP No. S3534** Knee-length is the new length for evening wraps. This fur-trimmed model is of Cheney's Lyons type of velvet. Designed for sizes 32 to 42

• **EVENING FROCK No. S3533** Here is one of those moulded gowns that will give you a glorious figure. Of satin, from William Skinner. It is designed for sizes 34 to 46

Back views are shown on page 98

● **WHY** Reducing diets... steam heated houses... motoring... sports... the high tension of life today... all these things tend to dry the modern woman's skin. They deprive it of much of the natural oil necessary to keep its supple youthfulness. It was an oily skin that worried most women, ten or fifteen years ago. But today it is just the opposite. The majority of women have a dry skin. Yet it has occurred to few that this startling change of condition calls for a change of skin treatment. Primrose House, keenly aware of this change has been successfully counteracting this dry skin prevalence for some time with special preparations developed for the purpose.



DRY SKIN TODAY

IS AN OLD SKIN TOMORROW

No skin can stay young and healthy without a certain amount of softening oils, to keep it pliable and resilient. A dry skin grows old long before its time. The loss of natural oils soon makes it dull and lifeless. In place of the soft, firm texture of youthful, normal skin comes the drawn, shriveled look of age. And a dry skin is usually thin and sensitive and easily irritated, and so is a prey to impurities that cause blemishes.

For these reasons a dry skin must have a well-balanced treatment of mild creams and bland oils to restore its elasticity and resistance.

The preparations that were right in the days when oily skins were prevalent are often the cruelest of treatments to give the dry skin of today. Yet many women still cling to the beauty preparations that they used years ago.

The chances are that your skin, like that of most American women, is dry or tends to be dry — the almost inevitable result of present-day living in America.

Primrose House, early aware that this is an age of dry sensitive skins, was the first to develop creams, oils and balsams specially to nourish them. The high percentage of beneficial vegetable oils in Primrose Creams and Lotions restores to the skin a normal soft texture.

PRIMROSE HOUSE OFFERS YOU A COMPLETE INTRODUCTORY HOME TREATMENT FOR \$1.

Your skin becomes gradually dry without your noticing it. If your cheeks seem dry and taut even though there is some oiliness around the nose and forehead, your skin is basically dry. See for yourself the softening effects of the special dry skin treatment given on the right of this page.

PRIMROSE HOUSE

"HERE DWELLS YOUTH"

AT NIGHT — 1. Cleanse with Rose Leaf Cleansing Cream. 2. Remove the cream with pad of absorbent cotton saturated with Primrose House



Skin Freshener. 3. Now spread a mixture of Nourishing Cream and Smoothskin Oil (mix a few drops of oil with the cream in the palm of the hand) over the face and throat. Leave the mixture on the skin for at least five minutes, then remove any excess

cream that has not been absorbed by the skin with a soft cloth or tissues.



IN THE MORNING —

1. Cleanse with Rose Leaf Cleansing Cream.
2. Remove the cream and tone the pores with a pad of absorbent cotton saturated with Primrose House Skin Freshener.
3. Apply make-up — Pomegranate Rouge and Chiffon Powder of the proper shades.



Follow this simple treatment for ten days and notice what a vast improvement your skin shows.

So that you may see for yourself the softening effect that Primrose House Creams and Lotions have on dry skin, we have made up an



Introductory Package, containing all the preparations necessary for the treatment described above — Rose Leaf Cleansing Cream —

Skin Freshener — Nourishing Cream — Smoothskin Oil — Pomegranate Rouge and Chiffon Powder. This miniature set can be had at any of the better drug or department stores for \$1, or send \$1 direct to Primrose House, 595 Fifth Ave., New York.



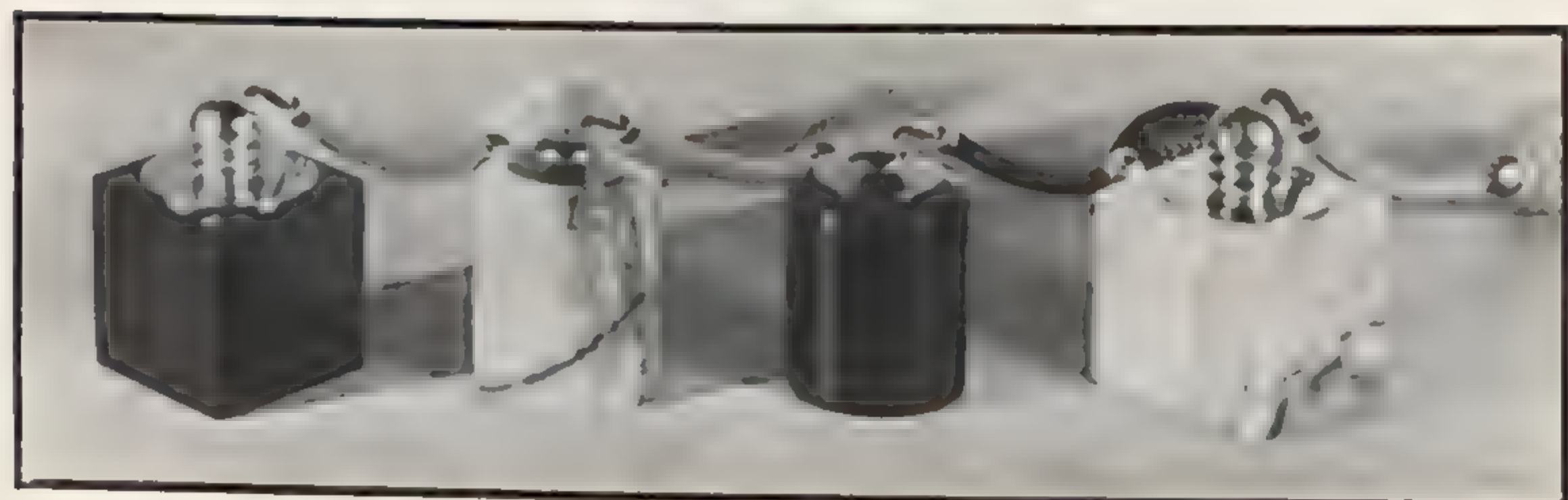


SUBTLY SHE USES MORE PERFUME . . . WISELY SHE SPRAYS IT . . .

● Woman is herself again and she now enhances her dainty loveliness and genuine femininity by the generous use of more perfume. But wisely, she knows it must be done with a subtle touch—and that is why she sprays it. And so today no modern toilet table is complete without a graceful DeVilbiss Atomizer to diffuse her perfume into a myriad of tiny globules. You will be delighted with the new DeVilbiss Atomizers which all the better shops are showing. The DeVilbiss Company, Toledo, Ohio.

DeVilbiss

Perfume Atomizers



LÉON DE VOS

Look for these Lotions Individuelles of Houbigant in the leading hair-dressing shops throughout the country. Applied after the shampoo, they leave a lingering fragrance. In all the Houbigant scents

ON HER DRESSING-TABLE

IT IS the fine points of grooming, the attention to what Frenchwomen know as *les petits soins* that give the final *soigné* effect to the impression which we create. And one of the most subtle of these "little attentions" is the light overtone of fragrance that emanates from the hair. It is not a perfume, but a mere echo of a perfume, and, undeniably, it is a detail of great allure. Often, one notices the delicate fragrance of a woman's hair, even if one has not remarked any other detail of her appearance. Frenchwomen achieve this by the "friction," which is an inevitable part of every good shampoo in France and which is now available in almost every leading hair-dressing shop in this country, with Houbigant's Lotion Individuelle. Four new fragrances—"Chypre," "Quelques Violettes," "Fleur Bienaimée," and "Bois Dormant"—have been added to the many in which these lotions are available, and you will find them at your favourite hair-dresser's, displayed for your choice in the stand that is shown in the photograph above. In case you are unfamiliar with the use of these lotions, the procedure is to pour the contents of the little bottle—the one that you have chosen as your favourite fragrance—over the hair after the final rinse. The lotion helps to stimulate the circulation of the scalp and makes the waves more "settable," aside from leaving the indefinable fragrance lingering in your hair. If you are already familiar with these lotions, you will be glad to know of the new fragrances and of the many shops in which they are now available.

FIRST AID TO THE MANICURE

If you are one who cares for your own nails, or helps your manicurist by caring for them between professional manicures, you have doubtless discovered for yourself that versatile bit of manicure equipment known as the Culver Nail Bath. The nail liquid that goes into this "bath" not only cleanses your nails and finger-tips, but makes the cuticle soft and workable, helps to avoid hangnails, and acts as a bleach beneath the nails. While all

of these benefits are being worked on each finger in turn, the rest of your fingers are left free to go on with the manicure. Now, to supplement these accessories, the Culver Laboratories have added an excellent new liquid polish, a polish remover, and a "nail-buff," which is polish in cake form. While either of these polishes is adequate in itself, if you apply a coat of the polish first, let it dry thoroughly, then buff over it with the "nailbuff" on a buffer, you will be delighted with the high glow and natural shade you achieve—both of which have the quality of remaining undimmed for a satisfactorily long time. All the Culver accessories can be purchased together in a group known as the Manicure Special Ensemble, or each item can be purchased separately—although the "bath" must always be accompanied by the special nail liquid—in shops throughout the country.

A "LIQUID FACIAL"

"A complete liquid facial in two minutes" is the pleasant promise extended by the new Vapon Facial Sets that are just now making their début in the shops. And it is a promise that is well fulfilled, for these twin bottles provide a brief and efficient treatment. The Vapon Facial Cleanser is one of those penetrating liquids that brings out an almost incredible amount of grime and oil on the cotton with which it is applied to testify to its thoroughness. Your face fairly tingles with cleanness. This is supplemented by its twin, the Vapon Facial Milk, which softens and smooths the skin, leaving an even base for powder. This milk is the consistency of thin liquid cream and goes on so evenly that it is a special boon to the delicate, dry skin. If the skin is oily, a more frequent use of the cleanser is advised; if it is dry, regular applications of the milk act as an emollient. You can buy the Vapon treatments at the toilet-goods counters of the leading department shops and in some of the better beauty shops.

Nothing in the world is quite so refreshing as a bath. If we could only prolong (Continued on page 94)

A lovely Royal Visitor compliments American Women

The Marchioness of Milford Haven



The former Countess Nada, daughter of the late Grand Duke Michael of Russia, LADY MILFORD HAVEN is the wife of a Lieutenant-Commander in the British Royal Navy, son of the late Prince Louis of Battenberg, famous as First Sea Lord.

LADY MILFORD HAVEN sat in her suite in a great New York hotel, high above the brilliant pageant of Fifth Avenue. It was evening, and she was royally lovely in a sheath of white satin with dazzling jewels and superb pearls that echoed the creamy perfection of her skin.

I put the question I had come to ask and the Marchioness smiled enchantingly.

"American women? But, of course—I find them delightful! So pretty. So charmingly dressed. So perfectly groomed. They have the most appealing charm that any woman can possess—"

"And that—?"

"—is a beautiful complexion, unquestionably."

Lady Milford Haven's pretty compliment was obviously sincere. "Thank you!" I said, and we went on to talk of the care of the skin.

"No wonder American women have beautiful complexions," she smiled, "for many whom I have asked tell me they follow the Pond's Method."

"You know it, too?"... Delightful to discover another royal user of Pond's!

"I find it the simplest way to keep my skin fresh and clear," she explained.

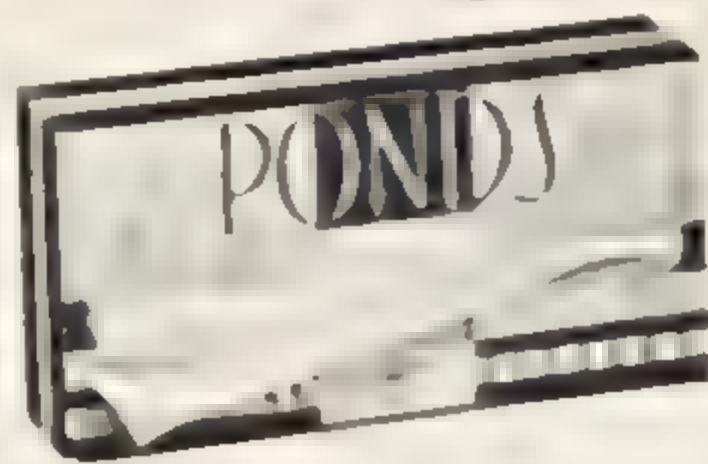
You know Pond's easy, unfailing way to personal loveliness, of course... These four steps keep your skin always enchantingly young and lovely:

1—Generously apply Pond's Cold Cream for pore-deep cleansing of your face and neck, several times daily, always after exposure. Let the fine oils sink into the pores and float all the clogged dirt, powder and make-up to the surface... At bedtime, repeat this



all-important cleansing to remove the day's accumulation of grime. Leave on a little fresh cream overnight.

2—Wipe away cream with Pond's Tissues, less expensive, yet more efficient because softer, more absorbent... In white or peach.



3—With Pond's Skin Freshener pat cleansed skin briskly to brace and tone, banish oiliness, close and refine pores and bring a lovely color to sallow cheeks.

4—Smooth on Pond's Vanishing Cream always before you powder, to make powder go on evenly and last longer. It disguises blemishes and gives a lovely velvety finish... Use this exquisite Vanishing Cream not only on your face, but wherever you powder—arms, shoulders, neck... Marvelous to keep your hands smooth and white!



Tune in on Pond's program every Friday evening 9:30 P. M., E. S. T. Leo Reisman and his Orchestra. WEA and N. B. C. Network.

SEND 10¢ FOR POND'S FOUR PREPARATIONS
POND'S EXTRACT COMPANY, Dept. X
110 Hudson Street New York City

Name _____
Street _____
City _____ State _____

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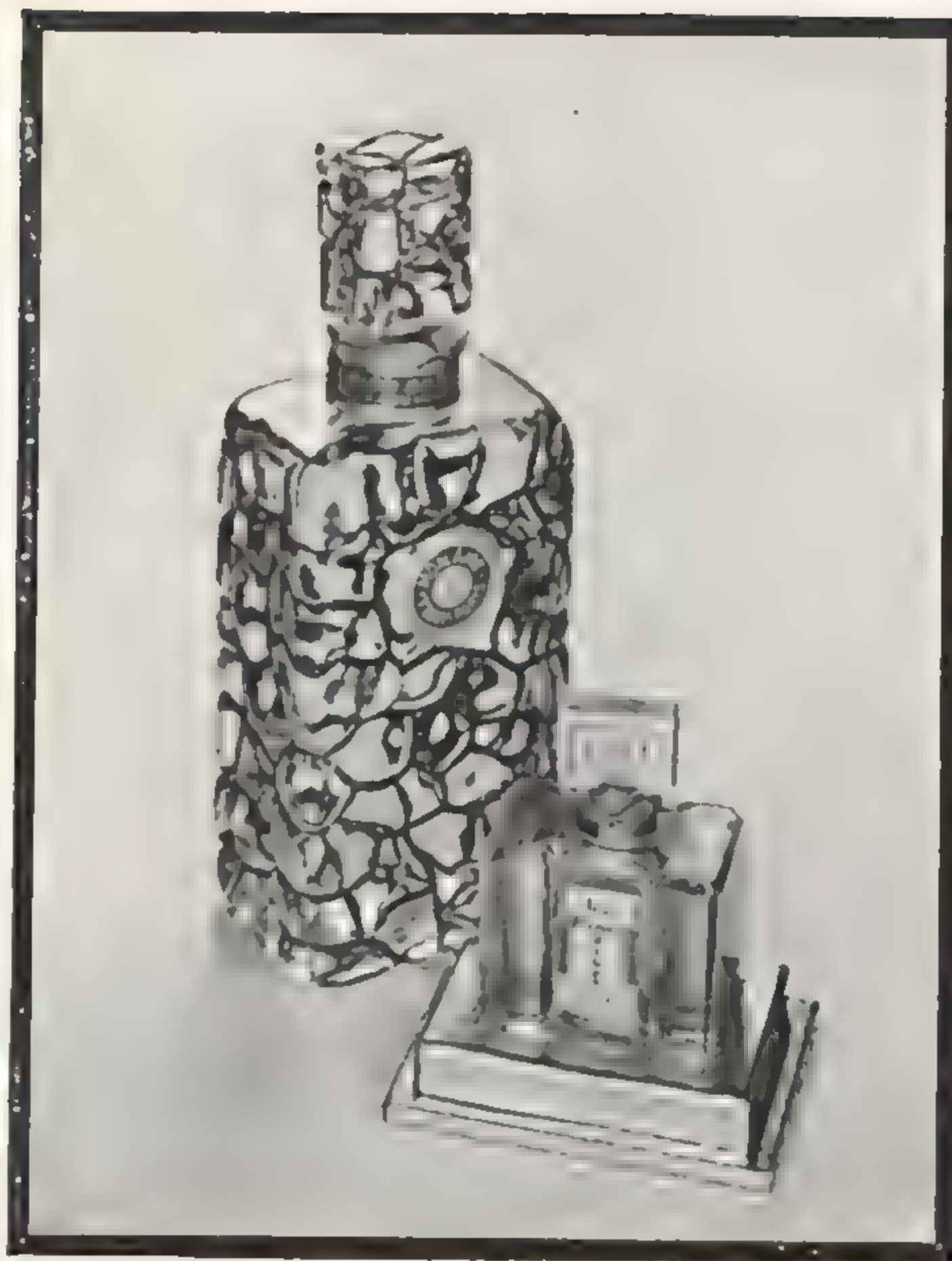
At top, Pall Mall Savon Chic, in 3 scents and colors, \$1.00 the box of 4. At bottom, Pall Mall Savon Cheri, bath size, in 3 scents and colors, \$1.00 the box of 3.



THE MOST stunning soaps in all the world are Pall Mall, *Les Savons Exquis*. Gorgeously tinted, exotically scented and richly wrapped by hand in cellophane, they come in adorable boxes as Parisian as a Molyneux gown! These smart, gayly-colored soaps harmonize divinely with modern bathrooms, and produce an abundant, soothing lather that bespeaks their fine ingredients. Get them at any exclusive shop. Pall Mall Internationale, 509 Fifth Avenue, New York City.



PALL MALL
Les Savons Exquis



LÉON DE VOS

Ybry's Infusion is a very light fragrance, especially created to prolong the after-the-bath freshness. "Les Fleurs d'Ybry," a blend of flower scents, is in new crystal flacons; from the leading shops

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 92)

forever that first fine feeling that surrounds us when we emerge from our tubs, we could live in an aura of perpetual freshness. The makers of Ybry perfumes have a valuable contribution to offer in this achievement in their Ybry Infusion. This is not an eau de Cologne or toilet-water, but a very light perfume especially designed for use after the bath. It has an alcohol base, which is a perennial skin freshener in itself, scented with Ybry essences. If you spray it from your atomizer on your body after a bath, it is a guarantee of a delightful freshness for a number of hours, aside from creating a delicate, persistent fragrance. Ybry Infusion is to be found at the toilet-goods counters in the more exclusive shops in larger cities. The Ybry perfumes, including the new bottles for "Fleurs d'Ybry," one of which is shown at the right in the photograph at the top of this page, can be purchased wherever good perfumes are sold.

YOUR HAT AND YOUR HAIR

Expert advice about suiting yourself to your new hats comes from Martin from Vienna, in his New York salon. He says to bring your new hat with you when you come to have your hair done. If the tip of the ear is to show, as it does in most smart new coiffures, he can tell how much it should show for the sweep of your hat. If your hat rides at an angle over your eye, the back of the hair needs special care in dressing, to fill in that crucial vacant space between the edge of the hat and the edge of the hair. Perhaps you will need a few permanent waves, to make a small group of curls stay curled, in which case Martin can put them in for you in a minimum of time. While it may seem extravagant at first glance to have your hair dressed for your hat, it proves a wise move in the end, because, once you discover a becoming hat among these distracting new shapes, you will find that you choose your other hats along the same general lines, so that your newly acquired coiffure will fall into harmony with each one in turn.

Also at Martin's salon is a nail polish used in the manicures that is as amusing as it is new. There are the conventional shades of light, dark, and medium with an unusually smooth, burnished finish, and the innovation consists of a "platinum" polish with which the nails can be tipped for evening. The effect of the platinum curve at the end of the rose-hued nail is very decorative, to accompany your most colourful evening frock. The "platinum" tips can be removed in the morning without endangering the rest of the polish.

COSMETIC HARMONY

An interesting new cosmetic ensemble has been introduced by Phyllis Moffett, based on the principle that any cosmetic colour scheme, to be successful, must have basic unity of colour. Thus, rouge, powder, and lip-salve, in three different tones, for morning, afternoon, and evening, have been worked out according to individual colouring, but following the same basic tone, ensuring harmony in the final make-up. If you are a blonde, for example, your cosmetic colours are worked out according to your three predominant colour factors—skin, hair, and eyes. The blonde with fair skin and light eyes will have one combination; with fair skin and dark eyes, a second, and so on. There are fourteen combinations in all, with a good assortment for the grey or white-haired woman, who usually finds her colours difficult to choose. The make-up labelled "morning" is intended for any hour when the sunlight shines down on your face, while that for evening has been especially designed with an eye to indoor light. As to the cosmetics themselves, the powder is light and fine, and each of the three shades is equipped with a pink swan's-down puff; the rouges are of the powder variety, and the lip-salve is in smart little black boxes that can be taken from the case and slipped into the hand-bag. The Phyllis Moffett ensembles can be purchased from Altman and some other shops in New York and in other cities.



Over
the dinner-dress...
the

THREE QUARTER COAT

Here is a puzzle-answerer... the perfect wrap to wear over the ankle-length dinner dress. Of stiff Lyons velvet, fitted at the waist, flared at the elbow, trimmed with a generous plenty of finely marked silver fox, it is one of the most flattering of coats, and a happy example of our unusually fine collection of formal winter modes.

BERGDORF GOODMAN

Von Horn

ON THE PLAZA...FIFTH AVENUE AT FIFTY-EIGHTH STREET...NEW YORK



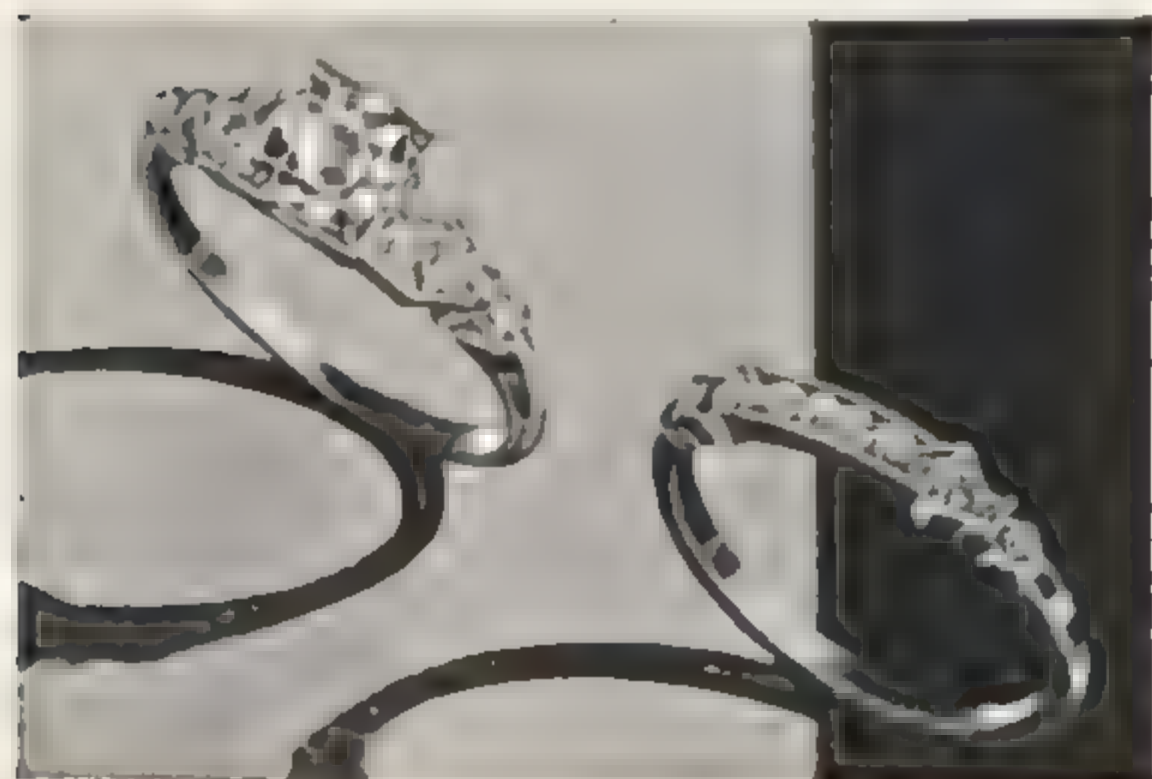
When two agree..

- You suddenly discover you both like the sun . . . or perhaps it's the rain. And what a strange coincidence you both play backgammon . . . or stranger and stranger, you both dislike cats! And you go the same places—and do the same things—and suddenly you discover—you're both hoping the same hope.
- Then you find there's just one sensible thing to do . . . and here we are naturally on the subject of wedding rings! Of course you'll have a double ring ceremony. And that permits you to buy a new Traub matched set!
- An exquisite ring for each of you, one slim and dainty—one heavy and handsome. Both beautifully made, and finished in detail. You'll be very proud of those circlets of platinum, or gold, or sparkling jewels . . . choose what you will.
- Your jeweler can help you, ask his advice. Look carefully at the other lovely things he has. They're of the same fine quality . . . you may need them for the new home.
- As to the managing of the wedding itself—make it a simple matter. Send for "Bridal Etiquette," it contains all of the whys and wherefores. Traub Manufacturing Company, 1932 McGraw Avenue, Detroit, Michigan, and Walkerville, Ontario.

Look for this mark on every genuine "Orange Blossom" ring



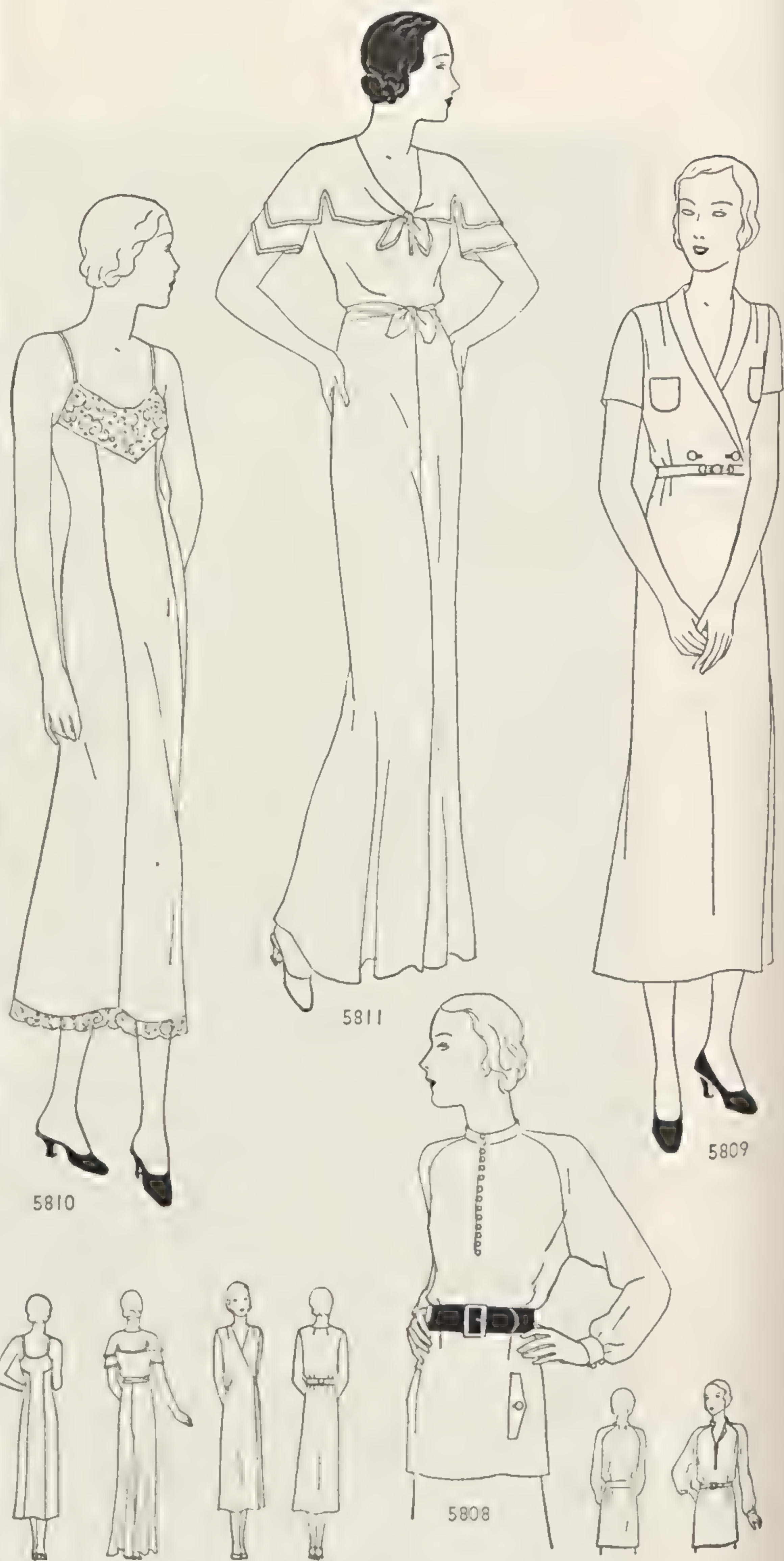
Traub



At top—Groom's Orange Blossom wedding ring in platinum, from \$55; in gold, from \$18. Bride's Orange Blossom ring in platinum, from \$22.50; in gold, from \$10.

At left—bridal platinum matched set . . . studded with diamonds. Wedding ring, \$45. Engagement ring, \$300. Remember, there's a Traub ring to fit your finger . . . and your pocketbook!

CHIC INCIDENTALS FOR THE AUTUMN



• **COSTUME SLIP No. 5810**—Perfect under the new moulded dress is this costume slip of crêpe de Chine and lace, with front and back panels shaped at the top and a lace yoke and hem. Designed for sizes 14 to 48

• **PYJAMAS No. 5811**—Even pyjamas have broad shoulders now, as you see in this two-piece model with a shaped collar and pointed sleeves, which are optional. Tuck-in blouse; wide trousers. Designed for sizes 14 to 20; 32 to 38

• **APRON No. 5809**—Practical and smart is this cover-all apron of cotton broadcloth with the fronts adjusted by buttons or a belt slipped through a slash. The short set-in sleeves are optional. Designed for sizes 14 to 46

• **OVERBLOUSE No. 5808**—The top-heavy look of this jersey blouse, with wide, loose armholes, a Russian collar, and a broad belt, is very chic. A Talon fastener may replace the buttons. Designed for sizes 14 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



PARFUM
ETUDE

UNE
INTERPRÉTATION
NOUVELLE
EN PARFUMERIE

■

A NEW AND EXCLUSIVE TECHNIQUE OF BLENDING RARE
ESSENCES. .THIS UNUSUAL AND LASTING
PERFUME ONLY DEVELOPS TO ITS TRUE
PERFECTION A BRIEF MOMENT AFTER IT IS APPLIED

HOUBIGANT
PARIS

FLACONED AT TWENTY AND THIRTY-FIVE DOLLARS

■

In the Pattern of the Rainbow



THE pattern of the Bermuda Islands is that of the rainbow. The gloriously blue sky; the sub-tropical ocean and inlets ever changing their hues of turquoise, opal, jade and mauve; the incredibly high hedges of pink, red, and white oleanders; the morning-glories, a bright blue at dawn and gradually changing to purple as the day advances; the brilliant bougainvilleas beautifying many a hillside; the charming array of colours in

every garden; redbirds and bluebirds flying over the white cottages and green cedars. These are delightful months for a visit to this British Colony, in an ideal autumn climate. The modern and commodious hotels and guest houses contribute immeasurably to the enjoyment of your trip, with their many luxuries and comforts and excellent facilities for sport and entertainment. Splendid ships sail regularly to this mid-ocean haven of restfulness and recreation. You need no passport . . . come!

B E R M U D A



For beautiful booklet, consult Furness Bermuda Line, Munson Steamship Line, Canadian Pacific Steamships, Ltd., Canadian National Steamships, or any travel agency, or The Bermuda Trade Development Board, 230 Park Avenue, New York. In Canada, 105 Bond Street, Toronto.



All for Beauty



The Importance of After-summer Care

This interval between summer and winter is a critical time for your skin. Sun and wind have parched and coarsened it; the bright glare has drawn fine lines around your eyes. If neglected now the damage may be permanent. Spare a few minutes for wise daily care with these HARRIET HUBBARD AYER preparations and you can smooth away every trace of that weather-beaten look—can bring back whiteness, smoothness, delicacy.

First, LUXURIA for a thorough, pore-deep cleansing. Its cool richness also softens the skin; makes it smooth and supple. Pat on LEMON LOTION to refresh and lighten the sun-darkened skin. Banish the lines from eyes and mouth with SKIN & TISSUE BUILDER, which also repairs the shriveled places. Spread a film of BEAUTIFYING FACE CREAM over face, neck and arms to refine the texture and banish the dull "spotty" look that sunburn leaves. This is the cream which so quickly restores the clear transparency and sparkle of your skin. To fade out freckles and tone down severe discolorations, use MOTH & FRECKLE LOTION each night and allow it to dry in.

Begin today to soothe and nourish; to replenish the natural oils and lubricate the skin so that it may be in perfect condition to withstand the biting air of winter.

LUXURIA costs 40c, 75c, \$1.75, \$2.50. SKIN & TISSUE BUILDER and BEAUTIFYING FACE CREAM each 75c, \$1.50, \$4.00, \$6.50. LEMON LOTION and MOTH & FRECKLE LOTION each 75c, \$1.50.

The booklet "All for Beauty," tells you in detail the method and preparations for correct home beauty treatments. A copy will be sent you free on request.

HARRIET HUBBARD AYER
INCORPORATED
BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS

DESIGNS FOR PRACTICAL DRESSMAKING

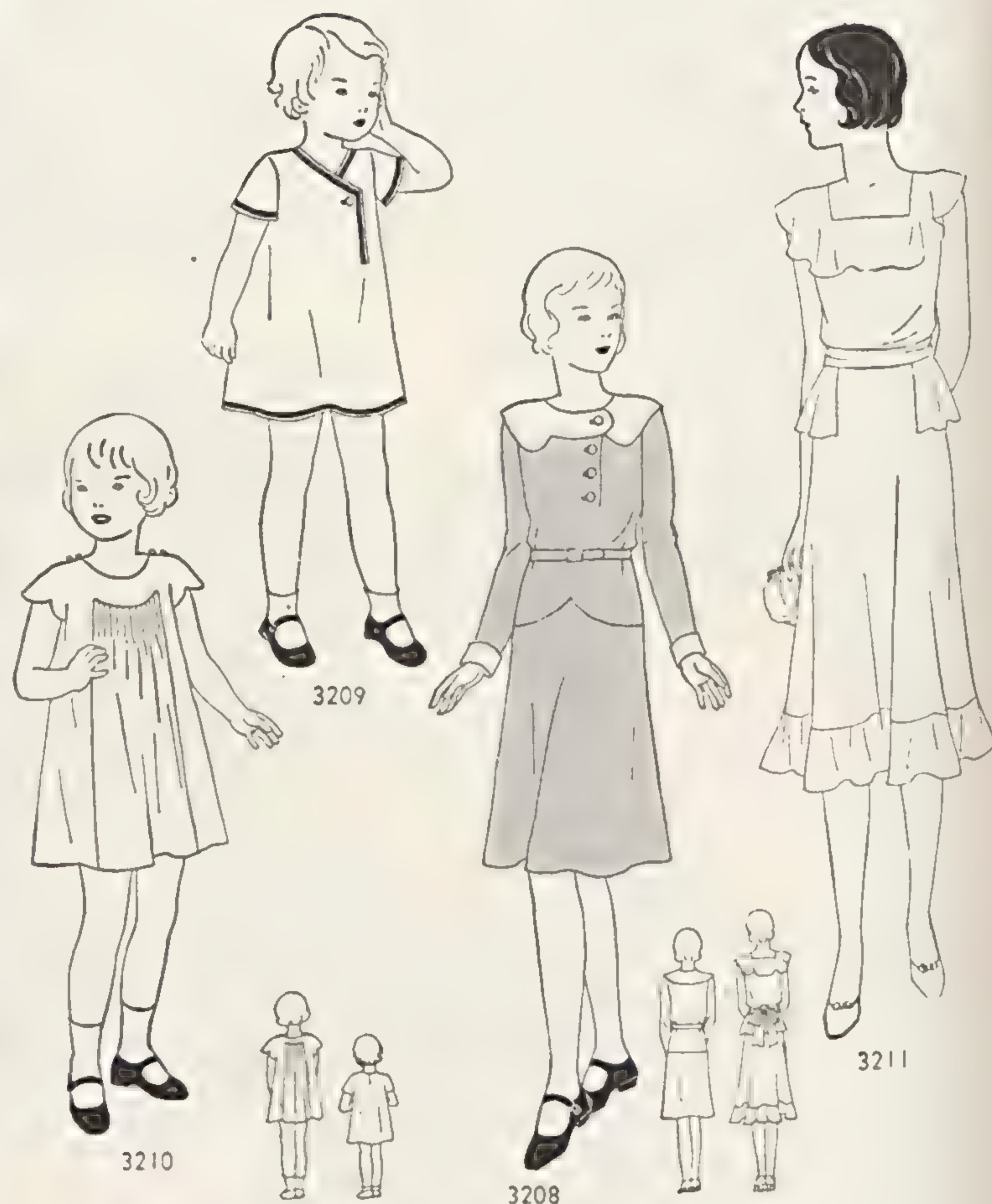


Stein & Blaine
INC.

Exclusive Stein & Blaine Created Clothes
may be purchased ready-to-wear . . .
or ordered to your measurements upon
the same price level as our ready-to-wear.

FURS — MODES

13 and 15 West 57th Street, New York



• FROCK No. 3210—Tiny sleeves, a round neck-line, and front and back panels tucked or shirred are new notes of this dimity frock. Panties included. Designed for sizes 2 to 8

• FROCK No. 3209—Novelty bias banding adds a note of contrast to this "Easy-to-Make" frock and pantie of linen. The set-in sleeves may be long or short. Designed for sizes 2 to 8 years

• FROCK No. 3208—A perfect school frock—of sheer wool, with piqué collar and cuffs. The skirt is flared, the sleeves raglan. This is an "Easy-to-Make" model. Designed for sizes 8 to 14

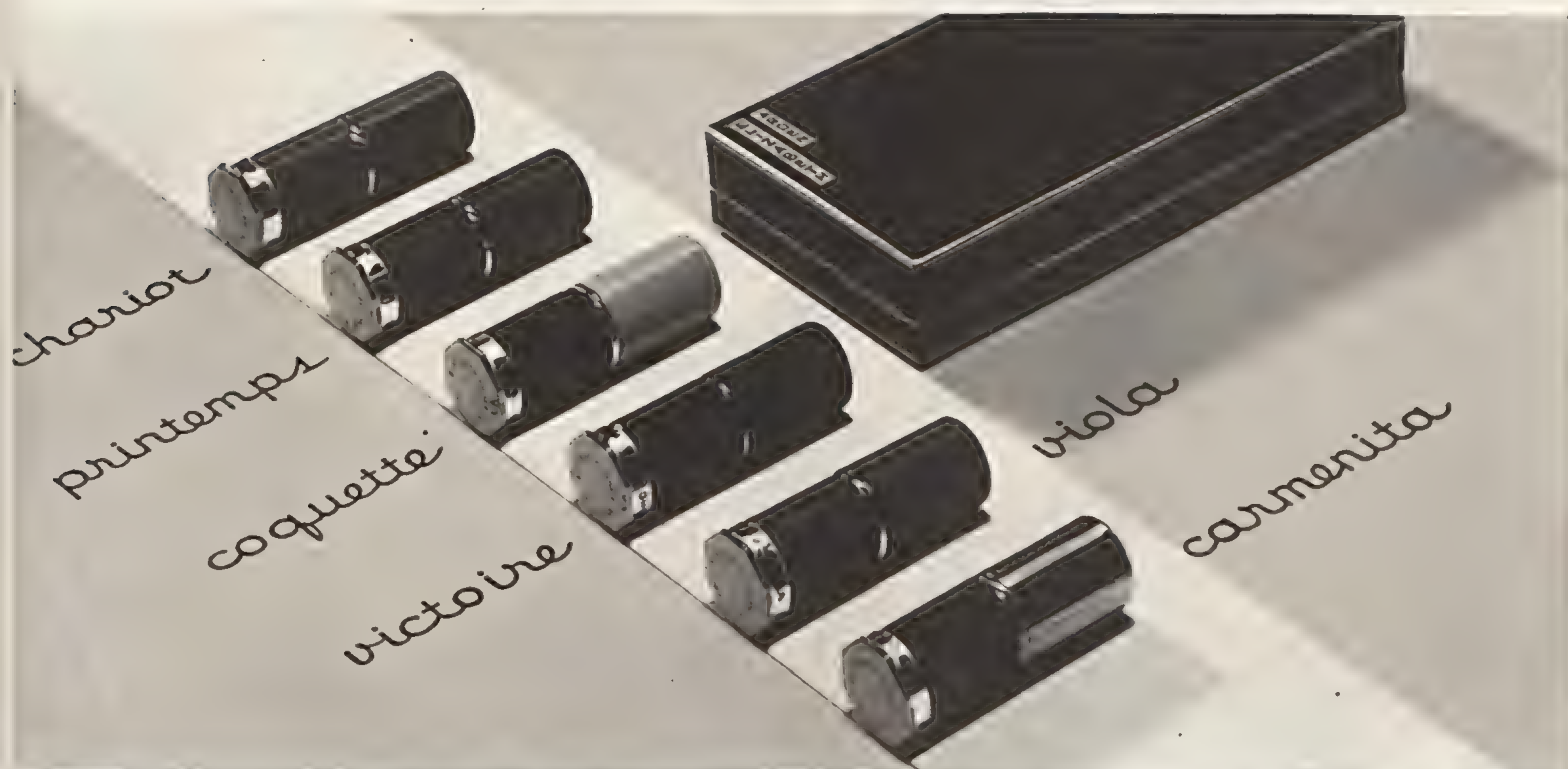
• FROCK 3211—Here is a crêpe de Chine party dress with a collar, a peplum set on under a girdle, a skirt lengthened by a ruffle, and puff sleeves or none. Designed for sizes 8 to 14



BACK VIEWS OF DESIGNS SHOWN ON PAGES 88 AND 90

ELIZABETH ARDEN'S LIPSTICK ENSEMBLE

and the NEW AUTUMN COLORS *by Rodier*



Flowers fascinate by their eternal variety...Woman's beauty, too, can vary! She can wear colors she never wore before...!
...ELIZABETH ARDEN

RODIER says: "I have found the perfect blue."

WOMAN says: "I too love blue!"

ELIZABETH ARDEN says: "So do I...especially when it is worn by a woman with dark brown hair. For it permits me to color her face with Dry Viola Rouge dusted with Lysetta Powder. Viola Lipstick enhances the beauty of this combination. And with Bleu Ciel Eye Sha-Do and Blue Mascara tipped with black on her lashes, all the warmth of her glance is heightened. Now she is lovely!"

RODIER loves Flame color. It expresses the fire in a woman's heart.

WOMAN says: "I should like to wear it, but I have not enough color to offset it."

ELIZABETH ARDEN triumphs now as never. Flame color moves her to ultimate inspiration. She says: "Don't permit your need of color to stand in the way of smartness. If you are Medium Blonde my Medium Amoretta Rouge combined with Chariot Lipstick will give you all the color you want. Powder with Rachel Illusion, dab a bit of Bronze Eye Sha-Do on your lids, brush Dark Brown Mascara on your lashes, and there you are...glorious and radiant."

RODIER says: "My new Green is a change from the eternal obvious shades."

WOMAN says: "I wouldn't dare wear it. It would make me look ghastly."

ELIZABETH ARDEN says: "No flower ever looks ghastly set against that green. And if you have reddish hair you will look ravishing in it. Use Blush Rose Rouge and Mat Foncé Powder. Then with your lips touched with Chariot Lipstick, with a shadow of Vert Mousse around your eyes, and with Green... yes Green!...Mascara on your lashes, you will look like a human flower."

RODIER says: "I have pulled a Plum out of my color pie!"

WOMAN says: "Charming...but so difficult to wear!"

ELIZABETH ARDEN says: "Difficult? Why, it is the perfect background for a white-haired woman! Use American Beauty Rouge, Lysetta Powder, and my enchanting new Coquette Lipstick. Shade your eyes with Bronze Eye Sha-Do, mascara your lashes with Dark Brown Cosmetique, and Plum will become a youthful frame for the loveliness of your face."

* * *

Would you like to have a color book that will tell you exactly which lipstick to use and exactly what make-up accessories harmonize with each new autumn color? Write to Miss Arden, 691 Fifth Avenue, New York, and the Color Harmony Book will be sent to you.

LIPSTICKS OF THE ENSEMBLE

CHARIOT (Lacquer red case)...Rich flame...Good with costumes of green, woodsy brown, black and flame color.

PRINTEMPS (Fern-green case)...A charming accent for pastel frocks, and highly successful with cool greens, blues, black and white.

VICTOIRE (All black case)...Triumphant with a black costume! Rich and warm, and becoming to both blondes and brunettes.

COQUETTE (Black case with oyster-white top)...A deep red, with raspberry, winey tones. A dashing touch.

VIOLA (Blue case)...Perfect with blue. It seems to make the skin whiter and the eyes more shadowy.

CARMENITA (Black and silver case)...Darker than Viola. Enchanting with dark colors.



The Arden Lipstick Ensemble, comprising six lipsticks in six charming shades, is . \$7.50
Individual lipsticks are . . . \$1.50

ELIZABETH ARDEN
691 FIFTH AVENUE, NEW YORK CITY



The Period Pump

The timeless charm of fine workmanship brings together these two—the courtly buckle of cut steel and the newest Hanan Opera Pump. Hanan models fashioned in suede, kidskin, patent or satin are priced from \$10.50 upward.

HANAN SHOES

HANAN & SON

PARIS • NICE • LONDON • NEW YORK
Atlanta • Baltimore • Boston • Buffalo
Chicago • Cleveland • Columbus • Detroit
Kansas City • Los Angeles • Memphis
Milwaukee • New Orleans • Philadelphia
Pittsburgh • Rochester • San Francisco
St. Louis • Seattle



P A R I S P A R T I E S

(CONTINUED FROM PAGE 61)

possible had the ordinary evening dress been worn. And this is a charming side to Paris society—this willingness to enter whole-heartedly into the spirit of a party and contribute to the general effect.

Sitting in the beautiful garden, lighted like a scene on the stage, and watching a performance of "The Merchant of Venice"—as good as a production by Reinhardt, revolving stage and all—was like a dream, for the action took place now on the steps at the water's edge, now under the colonnade of the theatre, now at the open windows on the balcony above, now on the stairs leading from the loggia to the house, and now on the barges that drifted to and fro on the lake. The music from within the theatre flooded into the garden, and the spot-lights played about on different points as the scenes changed, bringing into relief the fountains, the illuminated barges, the doorways of the theatre, or the stone benches beneath the trees. It was the theatre at its best, and it made an unforgettably beautiful picture.

PARTY BY CHANEL

Another splendid entertainment was the Chanel party. Of course, one would expect Chanel to do things well, for who is more famous for her taste? And all of her several houses are beautiful. The house in Paris has a magnificent white-and-gold drawing-room with many mirrors and one of those fine gardens that are at the back of all the houses on the faubourg Saint-Honoré and run through to the avenue Gabriel. For her party, she built a tent over the terrace, so that, stepping out of the drawing-room, one came into a pavilion made of some gold stuff, with a white roof supported by golden cords. The opening of the pavilion, revealing a view of the fountain in the garden, was draped back like a window-curtain, and the effect was exquisite. It made one think of the fêtes that Pauline Borghèse gave in the days of her splendour, when she reigned over Paris society, only a few doors away, in the house that is now the British Embassy.

UNE NUIT À TAHITI

Monsieur Jean Patou, another person of great taste, who is a prominent host in Paris to-day, has a genius for giving beautiful parties, like a magician who pulls surprises out of his bag of tricks. Each one is more wonderful than the last. This year, his fête, called "A Night in Tahiti" and illustrated on page 61, was a dream of beauty. The whole garden was transformed into a Gauguinesque scene of tropical splendours, executed by a talented modern artist, Paul Colin, who has done the scenery for many of the Swedish Ballets and the Ballets of the Opéra. On this occasion, Patou obliterated his house, so to speak. The entrance courtyard had booths arranged for the *vestiaire*, and the passage through the house was made like a tunnel, lined with brightly coloured stuffs, so that one went from the street into the garden without being aware of the house. In the garden, the prin-

cipal scene, shown in the illustration, was built about the real trees and lighted like a tropical sunset. The women, who were all requested to wear white or pink (and this being Paris, they did), fluttered about like butterflies in the coral coloured light. Every one must agree that such a setting is like the cocktail before dinner—it starts the party off with a bang, gives an extra rhythm to the notes of the music, and adds to the intoxication of unreality, which carries one away from the world of every day.

A COSTUME BALL

To finish up the season, which was the gayest in many years and notable for the number of beautiful parties, the costume ball of the Comte and Comtesse Étienne de Beaumont gave a final touch. The annual costume ball given by the Beaumonts is always one of the events of the season, something every one looks forward to and for which many people prepare for weeks, trying costumes and rehearsing their *entrées*. This year, it was a *fête coloniale*, inspired by the Colonial Exposition, and the wide scope of the subject gave an extremely picturesque and colourful result.

The Beaumont house is a beautiful eighteenth-century *hôtel* in the old part of Paris, with an impressive forecourt and, within, a famous ballroom, the more unusual because it is a square room and contains a fine organ. This ballroom opens on a beautiful garden, shaded with wonderful old trees, to which one descends from the terrace by grass steps. On this particular night, the garden was decorated with hundreds of huge moon-shaped lanterns, hung high in the trees, giving a pale yellow glow, and the flowerbeds and huge earthenware pots were planted with vivid artificial flowers in all colours—a stroke of genius, since, under the artificial light, these looked more brilliant than any real flowers could have and made the garden a thing of startling beauty.

The guests who did not take part in the *entrées* sat cross-legged on cushions on the stones of the terrace and the grass steps and watched those in the *entrées* come slowly down the length of the *tapis vert* to the strains of the orchestra concealed in the shrubbery. These *entrées* combined to make one of the most spectacular revues I have ever seen, not excepting professional ones, so beautifully were they arranged and managed by the Comte de Beaumont, who has a talent for this sort of thing. The show, once started, went on in a perfectly drilled and professional way to the very end.

Most of the people were unrecognizable in their disguises, a thing which is rare at a costume party, and this added greatly to the fun, because every one guessed wildly. No one recognized anybody in the procession of rickshaws, since all the beautiful ladies represented characters of different countries and looked quite unlike themselves, especially Madame Fauchier-Magnan, as a grinning Chinese idol. The Duke de la Verdura, who, with the Princesse Jean-Louis de Faucigny- (Continued on page 102)



No woman should risk unknown substitutes for Kotex

Remember: Kotex is safe, secure, hygienic; it
can be worn on either side with equal protection.

THERE'S one time to be cautious—that's
when you hear the expression, "just like
Kotex."

How do you know it's just like Kotex? Who
stands back of it? Where was it made? By
whom? Is it, like Kotex, used by hospitals from
coast to coast?

Those words, "just like Kotex," mean much
more, you see, than surface resemblance. It's
easy to make a pad that looks like Kotex. Far,
far harder to make one that meets the rigid Kotex
standards of purity, of cleanliness, of perfect hy-
gienic safety.

Kotex is safe

After all, why take chances? You know Kotex
is safe. It is treated to deodorize. It is adjustable.
Last year more than 10,000,000 pads were used
by hospitals alone—their choice of Kotex should
be your guide.

Kotex may cost a few pennies more than some
questionable substitute, of whose makers you

know nothing. But those few cents guarantee
a product that meets your personal ideals of clean-
liness, as well as hygienic safety.

Perfect comfort

You have every possible comfort in Kotex. Care-
ful shaping, for inconspicuous lines. Super-soft-
ness . . . that lasts . . . because Kotex is made of
laminated layers of Cellucotton (not cotton)
absorbent wadding, which absorbs scientifically,
away from the surface.

The feeling of security that comes with per-
fect fit, perfect adjustment. And the fact—how
important, too—that you can wear Kotex on
either side. There's no worry about inadequate
protection. No chance of an embarrassing pre-
dicament.

Kotex costs so little that there's no need to
take chances with substitutes. Your health deserves
this better sanitary protection.

Kotex Company, Chicago.

IN HOSPITALS . . .

- 1 *The Kotex absorbent* is the identical material used by surgeons in 85% of the country's leading hospitals.
- 2 *Kotex is soft* . . . Not merely an apparent softness, that soon packs into chafing hardness. But a delicate, lasting softness.
- 3 *Can be worn on either side* with equal comfort. No embarrassment.
- 4 *Disposable*, instantly, completely.

Sold at all drug, dry goods and de-
partment stores. Or, singly, in cabi-
nets by the West Disinfecting Co.

The new Kotex Belt.

brings new ideals of sanitary comfort! Woven
to fit by an entirely new patented process.
Firm yet light; will not curl; perfect-fitting.

(U. S. Patent No. 1770741)

KOTEX

Sanitary Napkins



To achieve the utmost in mutual enrichment between perfect stones and perfect settings...to create jeweled pieces so cleverly wrought that their beauty enraptures like music...these are the ideals of Udall and Ballou, beautifully exemplified by this Enamel Cigarette Case with bouquet of lapis-lazuli, onyx and diamond flowers, \$675...Diamond Clip Brooch, \$2,500...Emerald Cut Diamond Ring of rare beauty, \$25,000...Baguette Diamond Bracelet, \$5,500



Udall and Ballou

JEWELERS

FIFTH AVENUE AT FIFTY-SEVENTH STREET

NEWPORT PARIS, 48 RUE LAFAYETTE PALM BEACH

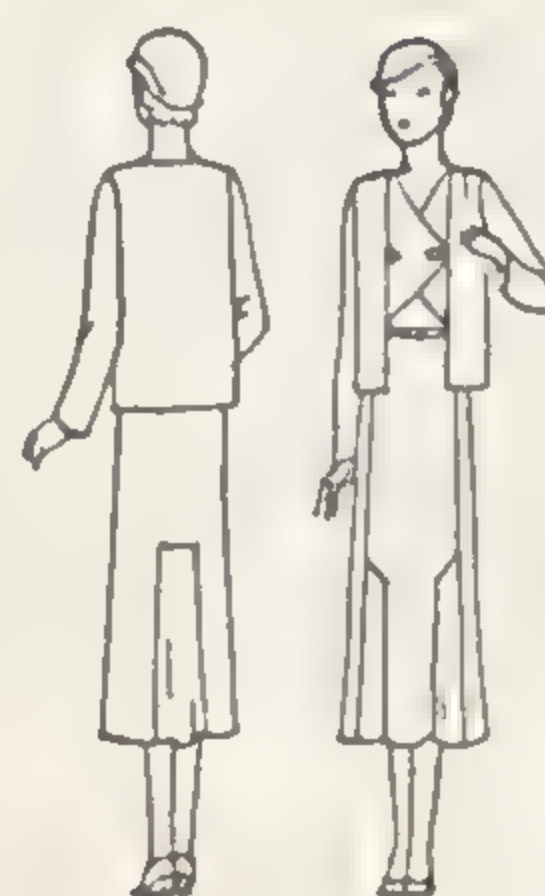
DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. S3535—Perfect for informal dining is this satin dress with a fur-edged bolero (in small sketch below). Designed for sizes 32 to 40

ENSEMBLE No. 5801—This canton crêpe dress, with its jacket, is especially designed for the short figure. Designed for sizes 14 to 20; 32 to 38



S3535



5801



P A R I S P A R T I E S

(CONTINUED FROM PAGE 100)

Lucinge and Madame Lelong, did a Siamese dance, was taken for Lifar and members of his troupe, so well did they all do their turn. Mademoiselle Chanel was fascinating as a nigger sailor boy. The Princesse Edmond de Polignac, as an Indian chieftain, dressed up in all the regalia sold for children at the Nain Bleu; the Baronne Lo Monaco, in a wonderful characterization of Maréchal Lyautey, and the Princesse Colonna, as a South Sea Island chieftain's daughter, were all disguised beyond recognition.

A group of some of the prettiest women in Paris, with the best figures, including the Comtesse de Cossé-Brissac, the Vicomtesse de La Rochefoucauld, Mrs. Cavendish-Bentinck, Madame Barrachin, did a dance that

brought a cry of "Bis, Bis..." from every one, for they were more lovely than anything one ever saw in a theatrical revue. Down the long length of the garden, Lady Abdy did a difficult Siamese dance in a half-crouching position, followed by a grinning slave carrying a gold umbrella. Madame Eloui Bey, surrounded by a contingent of young men dressed like members of the Foreign Legion, danced in the fantastic and gaudy costume of a woman in an African *boite* frequented by lonely *légionnaires*.

Watching this display of talented beauty, one wondered if this spoiled Paris society realized that in no other city in the world would people take such pains and trouble to entertain for one short hour. But is it not true that to the spoiled belong the spoils?

SHE LOOKS BEST WHO CARES MOST

Beauty in the true sense of the word needs more than face and figure. It necessitates temperament, energy, magnetism. These can be easily cultivated. Their attainment requires a care of the body which is exceedingly simple.

After the bath, lightly rub the body with the Floral Eau de Cologne of Cheramy. Immediately the circulation is stimulated.

The skin glows and tingles with health. You feel cool, refreshed, immaculate, eager for either the duties or the pleasures of the day.

And this vitality is very apparent in both looks and temperament.

When fatigue threatens, and the bath is impossible, merely pat Floral Eau de Cologne on the neck, arms and forehead. It is instantly effective, literally endowing one with new life and

banishing tiredness. Cheramy Floral Eau de Cologne is an original and exclusive blend of fine Eau de Cologne with the most appealing fragrances. Inexpensive, it can be used lavishly and so the desire for a floral or bouquet perfume in the most adored fragrance may be gratified to the full, economically.



	ODEURS	
lavande	Fougère	Muguet
Chypre	(Fern)	Ciel Bleu
Lilas	Pois de Senteur	Capri
	(Sweet Pea)	Violette
Jasmin	Rose	

April Showers
Priced from 25c an ounce to \$3.75 the flacon
of thirty-two ounces

FLORAL
EAU DE COLOGNE
CHERAMY
PARIS



STEP INTO THE CIRCLE OF FASHION

IT'S a charmed circle of the select....for the fashion-particular who seek style at a saving. The new RED CROSS SHOE novelties are graceful in their fashion lines and harmonize with the correct gown. Never have they appeared to better advantage; never have they *emphasized* value as during this season.



Amherst... A charming tie of the spectator type; developed in black satin kid with black Chameleon trim. On the popular "317" last; with 15/8 Cuban heel.

Fairmount... Another entrancingly pretty spectator type tie; in black suede of unusual smoothness; with black calf trim. The last is our "313" and the heel is 16/8 Cuban.



Mira... A chic Colonial in fine quality black satin kid; with genuine lizard trim on tongue. "317" last with 15/8 Cuban heel.

Displayed and Featured by
your local Red Cross representative

THE UNITED STATES SHOE CO.
CINCINNATI
THE RED CROSS SHOE

Featuring the exclusive "Limit" last, RED CROSS SHOES fit!
The "Arch-Tone" arch-support assures freedom of foot ease

FOR THE HOSTESSES

(CONTINUED FROM PAGE 83)

parties, has an exquisite background for them. There is some pink in her dining-room colour scheme, and her tablecloth, which is a fabric with a sheen, between a silk and a linen, is in soft shell-pink, with initialed napkins to match, made for her by Paquin in Paris. In the centre of the table, she has a beautiful piece of old silver, and all the glass is in a delicate pink shade. Incidentally, you often see coloured linens now at large dinner-tables. Beautiful ones, of course, since nothing is less attractive than the sharp shades of the cheaper linens, and white is still traditional for the biggest parties, but many hostesses like the pastel shades for variation. On this pink dinner-table, you might be served the following menu.

Green Turtle Soup
Trout Meunière
Fillet of Beef, Sour Cream Sauce
Chestnut Purée Pease
Green Salad, Virginia Ham
Raspberry Ice, Black Cherries
Savoury

Hot little cheese rolls are served with the cocktails, the kind made of paper-thin slices of bread, sprinkled with cheese, rolled up, and toasted. The fillet of beef is very rare, sliced very thin, and served with a delicious sauce, less heavy than the ubiquitous Béarnaise sauce. The chestnut purée is a welcome substitute for potatoes. As a matter of fact, potatoes figure infrequently at smart dinner-parties, and this isn't because of any kindly thoughts for our figures, but because they are usually so dull. If the cook has the gift for making them, potatoes *en soufflée* or the tiniest, lightest potato croquettes appear, but, apparently, these gifts are somewhat rare.

The dessert at this house is a *specialité de la Maison*, and, once you have had it, its memory lingers with you as the criterion of desserts. And this is one of the very few houses in New York where you are given a savoury, an English idea that might well be adopted more generally in this country. They say of a savoury that it "cleans your palate," and so it does, obliterating any cloying taste of the sweet, before you have your coffee. (The recipes for the sauce for the fillet, the dessert, and the savoury are to be found at the end of this article.)

On this table, you always find the most delicious hot almonds in the nut dishes. Not only are they superior nuts to begin with, but they have been toasted just before dinner is announced. The candies are always plain white mints. You see these in the houses where the food is the best, and every one will take a mint or, perhaps, candied orange or lemon peel, while the best bonbons and marrons will be passed untouched.

A SMART SETTING

Another New York hostess, who has a gift of giving an individual flavour to everything in her house, seldom serves more than four or five courses, but they are so perfectly carried out that you always know that you have been royally feasted. She has a very beautiful dining-table to begin with, oblong in shape, and on it runners down the outer sides, with pieces fitted

in at the ends, leaving the centre of the table bare to show the gleam of the wood. The linens are of incredibly sheer *écru* voile, edged with Binche lace, with voile napkins to match, initialed with a modern "B," made by Noël, in Paris. Candlesticks of rare old Bristol glass, a beautiful centerpiece of the same glass, like a fruit bowl with a cover, the goblets, and even salt and pepper dishes of glass give the table a lovely gleam, and the combination of old glass and modern linens has great chic.

In this house, you have a choice of hot or cold canapés with your cocktails—simple ones, olives wrapped up in toasted bacon and a blend of anchovy and cream cheese on bits of toast. You almost always get dry Martini's for cocktails at smart dinner-parties now. Sometimes, there is Bacardi, too, to give a choice between sweet and dry, and, occasionally, a Bronx, but Martini is much the most popular, and rightly, since it is the perfect *apéritif*. Any one who cares for the fine points of mixing these makes sure that cocktail supplies include genuine Noilly Prat vermouth, to be blended with the Italian.

A typical menu for these four-course dinners is:

Cream of Mushroom Soup
Halibut Mould, Hollandaise
Sliced Cucumbers
Pheasant, Bread Sauce
Wild Rice Celery Salad
Marron Ice Mould Cake

The soup is a substantial one, to offset the brevity of the menu and balance the light fish. The pheasants, like all of the delicious birds we encounter at the beginning of the season, were probably shot by the host or sent by some friend. Clarence Mackay, Esq., supplies countless friends every autumn with his trophies from Gardiner's Island, and Marshall Field, Esq., shoots at Lloyd's Neck throughout the season. Of course, every hostess who is a recipient of such gifts sees that the game is served perfectly at her table. Bread sauce supplements the pheasant, as well as currant jelly, and the wild duck is always just the perfect degree of rareness, with the carcass put through a press, to supply its own blood sauce. Salad always accompanies the game, frequently a celery salad, and this particular house has those excellent curved salad dishes that were part of old services, which fit next to the plate. People who haven't fallen heir to these particular dishes seldom find them in this country except in very expensive china, but you can get them in Paris in glass. The best celery salad is made of tiny cubes of celery, cut from the hearts of the celery, soaked for a bit in French dressing, then mixed with very thin mayonnaise. Sometimes, there is a bit of apple added. At dinner-parties of more than eight, a salad is seldom served for and by itself. If it doesn't come in with the game, it has its own accompaniment of Virginia ham or a cheese soufflé or those delicious little individual cheese puffs.

Dessert for this four-course dinner is a bombe of marrons embedded in vanilla ice-cream and iced with a coating of raspberry ice. And with it is just the right (Continued on page 106)

BEAUTY NEWS FROM EUROPE



HELENA RUBINSTEIN
World-Renowned Beauty Authority

- I HAVE just returned from Europe with the latest beauty discoveries from the great clinics of Paris, Berlin and Vienna
- Rare Herbal Masks which bring instant youth to neglected skins
 - A remarkably quick Reducing Treatment with preparations for home use
 - Hormone Treatments and Preparations containing secretions which control skin youth and beauty

These treatments and biological Preparations represent the collaboration of the world's foremost physicians. And if you are connoisseurs of beauty you will not

fail to convince yourself of the wonders of these unique discoveries.

I extend you a cordial welcome to my Salons where these amazing treatments are available exclusively. Moreover, I shall be most happy to see you personally between the hours of 11 and 1—or by special appointment to diagnose your skin and prescribe individual treatment for you.

INDISPENSABLE TO YOUR HOME BEAUTY CARE

At this season most skins are discolored, sun-coarsened, parched and lined. Therefore, I caution you to begin at once the following **RECONSTRUCTION TREATMENT**:

- Cleanse with **WATER LILY CLEANSING CREAM**—contains skin youthifying essence of water lily buds . . . 2.50, 4.00
- PASTEURIZED BLEACHING CREAM**—bleaches tan and freckles while it cleanses . . . 1.00, 2.00

Awaken the skin with **VALAZE**

YOUTHIFYING STIMULANT. It renews the youth of the skin—makes the tissues doubly responsive to the nourishing and bracing preparations . . . 2.00

Nourish with **YOUTHIFYING TISSUE CREAM**—a necessity for preventing and removing squint lines, crows'-feet, wrinkles. Restores satiny softness and smoothness to dry, parched skins . . . 2.00, 3.50

FOR RELAXED CONTOUR—DOUBLE CHIN

Brace with **GEORGINE LACTEE**—the remarkable muscle tightener—excellent also for puffiness under your eyes, etc. Will not dry or shrivel the skin. 3.00, 6.00

FOR COARSE PORES, BLACKHEADS, SALLOWNESS

Wash with **BEAUTY GRAINS**—the animating super-cleanser that clarifies, refines, renews the skin . . . 1.00
Combined with Pasteurized Bleaching Cream, Beauty Grains quickly brings new youth to old hands!

NEW! PROTECTIVE BEAUTIFIERS!

So great was the success of my sunproof cosmetics that I have been requested to create year-round protective beautifiers. In response to this demand I am happy to present **WEATHERPROOF BEAUTY FOUNDATION CREAM** and **WEATHERPROOF BEAUTY POWDER**. Each contains secret scientific ingredients which not only protect but youthify the skin! **WEATHERPROOF BEAUTY FOUNDATION** will make your powder doubly alluring and lasting. It will help keep your skin free from lines . . . 1.00 Special, 5.00
WEATHERPROOF BEAUTY POWDER—a flattering veil of protection to the skin. Unusually adherent. Becoming to every type . . . 1.50 . . . Special 5.50 (in a strikingly smart, new container)

VALAZE ROUGES—smart women need no introduction to my Red Raspberry Rouge (medium) or to Red Geranium (light). To these I am now adding my

NEW RED CORAL ROUGE

A glamorous, youthful shade becoming to all types Compact or Paste . . . from 1.00

VALAZE LIPSTICKS are as soothing and indelible as they are ravishing in color. They harmonize perfectly with Valaze Rouges. They complement every type and every costume . . . 1.00 1.25
My **NEWEST LIPSTICK** is **ENCHANTÉ**—most permanent ever created 2.00, 3.50

PERSIAN EYEBLACK (The super-mascara). Stays on—does not make lashes stiff or brittle—promotes their growth . . . 1.00, 1.50, 2.50

VALAZE EYELASH GROWER AND DARKENER—also excellent for grooming the brows . . . 1.00

The **NEW CORAL NAIL GROOM** is the smartest shade in Paris . . . 1.00
With remover . . . 1.75

WATER LILY DEODORANT TALC 1.00
VALAZE BATH TALCUM . . . 1.50

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ON View at the Foremost Fashion Establishments in All Parts of the Country

*FASHION Booklet
Sent on Request*

STROOCK
498 Seventh Avenue, New York

HOW TO GIVE A DULL DINNER

(CONTINUED FROM PAGE 59)

to their proper places. But do not allow them to drift. You must go from one to another and canvass the size of their stakes. This is quite a game in itself and gets very complicated. But after a while, you will see that they are becoming cross and bewildered. This is the psychological moment when they will sit down ANYWHERE, just to get it over with. In glancing around, you will notice that Madge Redouble, who plays for blood, has happened to fall to Charley Gay, who insists upon playing by instinct and thinks games shouldn't be taken seriously. You may be sure

they will never forget your party!

If you have carefully followed this formula, you may rest assured that your Dull Dinner has been a triumph. You will not have to worry about your guests making a night of it; you will not have to yawn delicately and glance at the clock as the evening wears on. By half-past eleven, they will all have paid up and made their adieux. You will know that you have been completely successful and that, if you repeat the program two or three times, you will never lure another interesting person to your hospitable board as long as you live.

FOR THE HOSTESSES

(CONTINUED FROM PAGE 104)

kind of cake. Rich frosted cakes never figure in well-chosen dinners. If you don't have crisp little macaroons or chocolate leaves, you have a sort of glorified pound-cake cut in very thin slices. The way this particular cake is made is given at the end of the article.

As the season progresses, desserts have such a deadly monotony that guests practically refuse to eat them, and the hostess who can think of a dinner-party dessert other than some sort of bombe or ice has the reward of seeing it eaten with enthusiasm. In one house, where they have some of the best food in all New York, a special dessert is a huge ring of cake with the centre filled with whipped cream and hot apricot sauce poured around it. An amusing note in this house is the finger-bowls, which are filled with warm water and scented with geranium bath salts. Your fingers emerge with an elusive fragrance. Another grand dessert is fluted frills of marron purée, surrounded with whipped cream. These frills are about the thickness of a pencil and are made with a pastry bag. Sometimes, the marrons are seasoned with brandy. One dessert made in a house that is equipped with its own ice-plant is a frozen soufflé. A large soufflé dish is filled with a mousse, and, when this is half frozen, it is scooped out and the centre is filled with uncooked fruits, which are covered with mousse heaped up in the dish like a soufflé.

SAUCE FOR FILLET OF BEEF

Bacon and butter are put into the pan which is to hold the fillet and thoroughly heated. The fillet is added and roasted only for a short time, as the beef is served rare. The sauce is then made by adding sour cream in about half the proportion of the juices in the pan, together with pepper, paprika, and a little lemon-juice. These are stirred together and put through a fine strainer, as the sauce must be entirely smooth.

RASPBERRY SHERBET WITH CHERRIES

The ice or sherbet for this dessert can be sent in from a caterer's or made according to any good recipe in a freezer or an electric refrigerator. Large black cherries are dropped for a moment in boiling syrup, then chilled and stoned. The ice is put level in its bowl, and a ring of the cherries is made around the edge.

SUPERIOR POUND-CAKE

Half a pound of butter is creamed together with half a pound of sugar, and to the mixture are added four eggs, well beaten, and the juice and the grated rind of one lemon. A half-pound of flour mixed with half a teaspoonful of baking-powder are sifted in, the mixture is put in a loaf pan, covered with oiled paper, and baked very slowly in a moderate oven.

CONCERNING SERVICE

In the larger houses, where there are many people to be served, you always find a double service, with the butler and second man starting at opposite ends of the table, with footmen or maids following with the sauces. But at a dinner of eight, a butler and maid or two maids serve very adequately. In town, maids wear the classic black silk uniforms, and, in the smartest houses, you note that their aprons and caps (caps are an inviolable rule, incidentally) of the sheerest muslin have acquired an off-white or light beige cast.

These are the recipes mentioned in the menus previously given.

CHEESE SAVOURY

One of the simplest and most satisfactory of savouries is made by covering strips of toast with finely grated cheese, putting them into a hot oven until the cheese melts, and sprinkling the top with cayenne pepper.

ANCHOVY SAVOURY

A tablespoonful of butter is melted in a pan over a low flame, and to it are added the raw yolks of two eggs, into which have been mixed two teaspoonfuls of anchovy paste. This mixture is allowed to thicken over the fire, and, when it has a custard consistency, it is served very hot on rounds of toast.



Three ways to fight decay!

Remove film . . . eat right
See your dentist



Film is found by dental research to play an important part in tooth decay . . . to cause unsightly stains on enamel. It must be removed twice daily.

WIPE out decay? That is the goal of modern dentistry. But as yet authorities are not completely agreed on what it is or how it starts. It appears that part of the trouble is within and part must lie without.

So the safe thing is to remove *outside* destructive causes and build up *inside* natural resistance.

3 simple rules to follow

First, drink plenty of orange juice, eat other citrus fruits, fresh vegetables and tomatoes. Diet helps to keep your teeth and gums strong and healthy—increases their “disease-resistance”.

Next, go to your dentist twice a year or oftener. Have him remove the tartar deposits that develop at the gum line and become a constant source of irritation—and a mask for cavities.

Last, but of prime importance, remove film from teeth twice daily. Film is the basis of tartar. It invites dental troubles. In it are germs

believed to cause decay. Film is not easy to remove from teeth. It clings like glue and defies all ordinary ways of brushing. That is why Pepsodent was developed.

The special film-removing tooth paste

Pepsodent removes film thoroughly, completely. Its unique action is due to a revolutionary polishing and cleansing agent. One that is extremely smooth and fine—twice as soft as that commonly used in other tooth pastes. It is supremely safe for the delicate teeth of children.

Yet with all its softness this new agent cleanses teeth and polishes enamel to a degree heretofore unknown. In fact, many who long ago despaired of ever ridding teeth of ugly stains today possess the lovely teeth they’ve envied.

So if you seek glorious health in teeth and gums as well as healthy beauty—eat right, use Pepsodent, see your dentist twice a year.

Include these in your diet:



One or two eggs, depending on your age.

Raw fruit and fresh vegetables you like.



Head lettuce, cabbage or celery.



½ lemon mixed with orange juice to make 1 pint.



Plenty of milk every day.

**USE PEPSODENT TWICE A DAY—
SEE YOUR DENTIST AT LEAST TWICE A YEAR**



S

SPORTSWEAR

by Mérode

A line of undergarments and accessory apparel for active outdoor women and children for all seasons and climates. Created and tailored by Mero de and identified (by the Mero de label) with a standard of quality famous the world over.

ADIRONDIA ★ a knitted material of fine silk and worsted, fashioned and hand tailored into garments that are soft, warm, elastic and light in weight. They provide ample protection outdoors and do not overheat indoors. Unit garments as brief as you like them—vests in several styles and an accessory garment called the Breechette which goes on or off like a glove, rolls into compact pocket size and solves the problem of quick change from the snow banks to the overheated club, theatre or home.

LUCERNE ★ from this fine knitted combination of rayon, worsted and cotton are fashioned garments duplicating the Adirondia models—selling at a lower price.

Your leading dealer probably carries Mero de Sportswear—if not, write us for name of local dealer. Look for the Mero de label.

WINSHIP, BOIT & CO., Wakefield, Mass.
NEW YORK • CHICAGO • SAN FRANCISCO



★ THE BREECHETTE

The answer to the how-to-keep-warm problem—not exactly underwear—but an entirely new garment idea. Slips on and off like a glove providing a quick change from outdoors to indoors—rolls into compact silken bag which just fits coat pocket—may be worn over silk or rayon undergarments. Breechettes are made in Adirondia and Lucerne fabrics and also in Moritz, a combination of worsted and cotton. Colors of course.

Juniors for little folks—and they love them.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 86)

and white embroidery on them, and they are to be had, along with many other good things, from Leron.

Number eight is the horse-fiend's friend. Or, if I am being just a touch obscure, it is a seat made of wood and leather that folds up into a mere nothing or unfolds into a really comfortable place upon which to dispose your weary limbs along about the eighth Race for Maidens. One great advantage is that it keeps its own balance when set up; seat sticks have to be balanced by cautious sitting, or they will collapse and so will you. This is from Franklin Simon.

Let us cast our eyes, brethren, upon the next picture, number nine, which represents a sweater. It was all knit by hand and, for all I know, twelve pious nuns went blind in the knitting thereof. Or, if that bothers you, just forget that I ever said it. It is of rusty-brown wool, coarsely knitted with nice big air-holes, having a tight, high, little waist-line and a collar knitted casual-like out of white angora yarn. Jaeger has it.

Number ten is one little pair of shoes from Hanan, and number eleven is another. Ten is a pair of satin evening slippers, to be dyed in one, two, or three shades, as you like, and their cut-out is decidedly Grecian. Eleven is a pair of brown kid pumps, with that little bit of trimming that every well-dressed pump will sport this season.

HELP FOR THE HOSTESS

And so, little sisters, we come to the end of the long trail, or, as I might phrase it if I wanted to, there aren't any more pictures. But I shall endeavour to describe to you a number of other articles now upon the Shop Market that just didn't get illustrated, what with this and that and the time being short. First, I would like to remind you that if you are thinking of giving a party for any reason, you are just a stickler for trouble if you try to do all the work for yourself when there is the Junior League Bureau for Entertainments just running around on its tiptoes up at Saks-Fifth Avenue turning out better and bonnier parties every day. Mrs. Robert Littell and Mrs. Chester Burden are responsible, and they will just lift the whole hideous weight of interviews with florists, caterers, and their like, and all the rest of it right off your shoulders, so that you don't need to give it another thought and can go to your own party as if you were going to some one else's. If you follow me.

Abercrombie and Fitch has a lovely new and insane game called Racketeer. Topical, see? It's played a lot like ninepins, but, aside from that, it's brand-

new, and at any rate a fine game which I advise you to go in and pester the man to let you play with. He will even sell you one, if you beg him.

That high-powered native designer, Hawes, of Fifty-Sixth Street, is up and around and able to do her own work since she got back from Paris. You know, she went over there this summer and had a show of clothes, just to show the French that we Red Indians have an idea or two ourselves. What she is doing now is designing a new and galvanizing collection for autumn. In the first place, the materials she is using are Something, no less. There is a fabric woven of string combined with angora, more than admirable for sports things. And a horsehairish lace for evening clothes should not pass unsung. It has a diamond-shaped design in it, and in grey, the colour I saw, it is nothing short of the berries. Of the clothes I saw, space nor nothing shall deter me from telling you about a plum coloured broadcloth coat with side revers of printed monkey fur (figure that out), which goes over a plum crêpe dress with beige sleeves, that fastens diagonally across the region of your appendix, with a row of little crêpe-covered buttons. Or a black Lyons velvet evening coat, buttoned double-breasted and with a very long and full skirt and a shoulder cape that adds to its coachman-like look. This is called "After the Ball." There is a divinely ridiculous dress of stiff black brocade, for afternoon, with a neat waist and unpressed pleats in the skirt and ruffles of embroidered batiste at the cuffs and protruding from the bosom. An enormous success already is an evening dress of brown satin, with one revers in front and two in back, of warm pink satin. There is also a girdle and a front panel in the pink, and the dress is, all in all, one to make a woman of you.

BRIEF NOTES

At Brand Chatillon. For bracelets, there are further things to dangle—tiny diamond football players and other little diamond gentlemen holding bouquets. Also, for a girl who has got herself engaged, a tiny replica of an engagement ring, called a Proposal Ring, which you string on your bracelet.

At Leron. The most beautiful crêpe de Chine guest towels these weary eyes have seen for many a long moon. Also, crêpe de Chine breakfast sets, the nicest of all having an appliqué design of chain links in the corners. And flowered crêpe de Chine nightgowns pleated from top to bottom and utterly divine.

TO OUR CONTRIBUTORS

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Photo by
RAY HUFF
Los Angeles, 1931

*Fascinating stage and screen star has
a Complexion Secret you, too, can share!*



PAULINE FREDERICK in her present stage success, *Elizabeth the Queen*. With amazing versatility she transforms her face into a remarkable likeness to the famous queen!

"I AM over forty years old," says Pauline Frederick. But who would believe it looking at the recent picture above!

"And I am now realizing that it is not birthdays which really count. It is whether or not a woman retains her youthful complexion.

"After every performance of my present stage vehicle, *Elizabeth the Queen*, I use Lux Toilet Soap to cleanse my skin of makeup. Not only does it remove every trace of grease paint, but it protects my complexion

and leaves my face feeling fresh and invigorated. I have used this soap regularly for a long time and find that it does wonders for my skin."

Countless other beautiful women of the stage and screen agree!

* * *

In Hollywood, of the 613 important actresses (including all stars) 605 use fragrant white Lux Toilet Soap regularly. The Broadway stars, the European stars, too, are devoted to it.

Surely you will want to try it!

LUX Toilet Soap — 10¢

THEIR GAY COLORS LAST with this new Beauty Treatment

Kydet' cleanses sensitive leathers and preserves their gay color. As gently as face creme it removes soil. Offered in a myriad of shades and tints, you can easily match the newest tones for Fall, in footwear and leather accessories.* Kydet' refinishes the surface like new. Scuffs and abrasions are skillfully concealed. Mildly lubricant, it keeps leather soft and supple. After rubbing lightly with a soft cloth nothing remains to smudge or come off. Only a pleasing fragrance lingers. Sold wherever you buy fine footwear. 50 cents.

*Kydet' will tint white silk and satin slippers. Also preserves the color of tinted fabric footwear.

WHAT COLOR SHOULD I USE ON MY SHOES? KYDET' COLOR ENSEMBLE CHART—FALL 1931				
KIND OF LEATHER	FOR DARK SHADES	FOR MEDIUM SHADES	FOR LIGHT SHADES	FOR EXTREMELY LIGHT SHADES
BLACK	KYDET' BLACK (for bright finished leather or patent leather) DULL BLACK (for dull finished leather)			
BROWN (or Tan)	PRADO BROWN KYDET' BROWN	SUNBURNED TAN CHAMPAGNE KYDET' TAN	KYDET' TAN KYDET' BLOND	EGGSHELL KYDET' BLOND
WHITE	(for glossy finished leather) (for dull finished leather, Kid, Buck or NuBuck)			
RED	KYDET' RED	KYDET' RED	KYDET' PINK	KYDET' PINK
GREEN	DARK GREEN EMERALD GREEN	KYDET' GREEN	KYDET' GREEN NILE GREEN	NILE GREEN
BLUE	DARK BLUE	LIGHT BLUE	LIGHT BLUE BABY BLUE	BABY BLUE
PURPLE	VENETIAN PURPLE	KYDET' LAVENDER	KYDET' LAVENDER KYDET' ORCHID	KYDET' ORCHID
GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY
YELLOW	KYDET' BLOND	KYDET' BLOND	EGGSHELL	EGGSHELL SMOKED ELK
METALLIC	Use Kydet' Bronze, Gold or Silver for Bronze, Gold or Silver Leather or Fabric.			
FABRIC FOOTWEAR Silk & Satin Linen & Canvas	Use Kydet' Satin Cleaner for all colors and shades. Use Kydet' Linen and Canvas Cleaner for all colors.			

Kydet'
SHOE CREME
A BARTON PRODUCT



For a dainty trial flask, free, in any color on the Ensemble Chart, address The Barton Manufacturing Co., 4157 N. Kingshighway, St. Louis, Mo.

A FACE IN THE MAKING

(CONTINUED FROM PAGE 65)

—(my elbows, I muttered to myself)—
“that we consult her.”

Whereupon, Madame Rubinstein herself came in and, amid glowing accounts of the new and exciting ventures she is launching, gave the final seal of authority to the treatment for my elbows.

Then came a series of rubbings and poundings and smearings with creams and things. The arm on which Suzanne practised her white magic began to float languorously off into space. Some one will surely write a sonnet to my elbow, I thought, as arm number two floated off.

Meanwhile, the mask was drying. It became quite hard. I thought of the painted beauties of my childhood. “They look as though their faces would crack if they smiled,” we used to say. Mine would, too. Of that I was certain.

Suzanne touched my face. Her fingers seemed miles away. She applied warm water. Slowly the mask melted, my face began to thaw. I felt like old Mother Earth on an early spring day. I tried a tentative pout. It worked. I tried a smile. It worked. My face was my own once more.

A hot astringent—then a cool one.

They smelled pleasant, but my jaded nose couldn't identify them. A very light cream came next. For the foundation, explained Suzanne. It is Madame Rubinstein's newest product—a wonder worker which guards against the too drying sun and gives a perfect base for make-up.

The powder was tenderly wafted on my face with a tickly cotton puff. The lipstick was applied in a cupid's bow “A soupçon of mascara?”

“Why not?”

“And eye shadow, madame?”

“And again, why not?”

“I think the newest silvery green would be just right for your grey eyes, madame.”

Green it was. And very alluring it looked. But where on earth did Suzanne find those eyelashes? Surely, they weren't mine. Her skill had stretched them to a gratifying length.

Another dash of powder. Suzanne cocked her head at an angle—the artist surveying his final brush-stroke.

A minute later, as I sailed down Fifth Avenue, a flashy car edged provocatively close to me at the curb. A man leaned out. “Would you care to lunch?” he asked with a smile.

I N V I T A T I O N S

(CONTINUED FROM PAGE 67)

of” has much more style than “announce the marriage of.” In the case of the child of divorced parents, the parent who is giving the wedding sends out the cards. An innovation in this respect was seen recently in the announcements sent out from Paris by the divorced parents of a smart young woman. On opening the envelope, one read that Mrs. Blank announced the marriage of her daughter; then, one discovered a duplicate sheet within, repeating the announcement, but with Mr. Blank's name substituted for Mrs. Blank's. This custom is, however, never used in this country.

If brevity is the soul of wit, it is the heart and marrow of debutante invitations of to-day. Advertising slogans have accustomed us to run as we read. Smart hostesses are taking convention literally by the horns and upsetting some of the most cherished fundamentals of etiquette. For instance, for the most important debutante party in New York last year (which shall, because the debutante's family hates publicity, be nameless), the invitation was on thin white paper, 6½ by 4¾ inches, all in one with the envelope. It read in a rather bold old-fashioned script, as shown in the centre of page 66.

The revolutionary abbreviation, even to the point of using numerals instead of writing out the time and date, is not essentially American, but British in origin. For instance, Lady Blank of London sends out a very smart card to her small dances. Her name is engraved in very large script, and the card tells you quickly all you want to know, even the fact that it is not going to be a great jam of a party.

Of course, not every one has taken up this modern wording of invitations. At least half the invitations to debutante dances this winter in New York were sent out on large white or cream cards and read conventionally. But

others were greatly abbreviated, and the announcements of the marriage of Mrs. Graham Fair Vanderbilt's daughter, Mrs. Church, used numerals, also.

The telephone is largely used for invitations nowadays, almost entirely for luncheons and very often for large dinners, because it is ever so much easier to get an answer at once. Butlers with lists in their hands call butlers, and, in half an hour, the dinner is complete and you don't have to worry as to whether the Joneses are going to accept or refuse. The telephone conversation, however, is almost always followed up by a reminder, to jack up unreliaables and make things easier for those who easily forget. Usually, they just write on their calling-cards: “A reminder—Luncheon, Sunday, January third at one-thirty;” or “To remind—Dinner, January thirtieth at eight.” An example, measuring 3 by 4 inches, is illustrated on page 67.

There are calling-cards and calling-cards. The opaline paper, for instance, which has been popular lately, is not quite as smart as it was, again because it smacks of fanciness. The best-looking cards are quite large and of lightweight cardboard in white or cream, with the names written importantly in a large script or in a very bold shaded type. They look much smarter, typographically speaking, without any address. In fact, one very grand old lady in Boston never puts an address on any of her cards or invitations, assuming that every one in the city knows her old mansion on Beacon Hill; but, in these days, we move so often that it is a necessity to include the address.

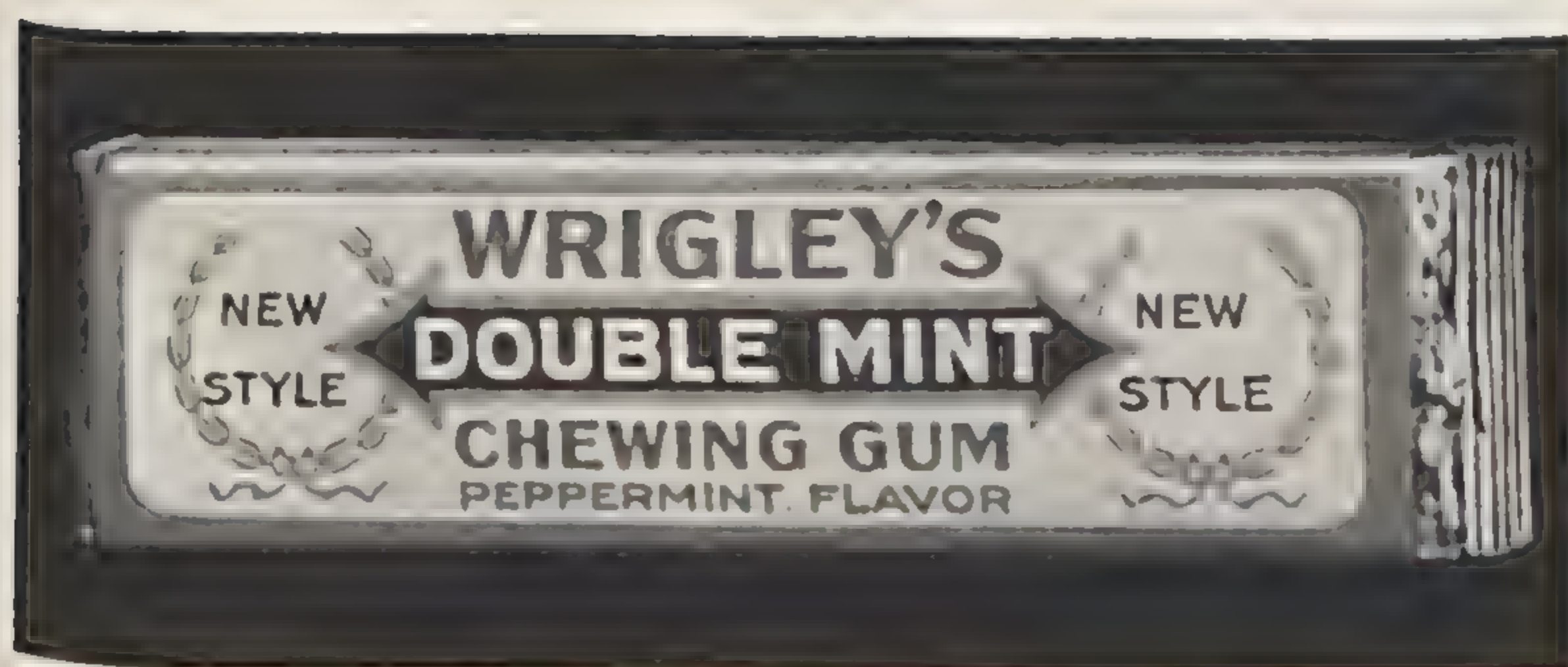
Among the sensible innovations of the day, and not a bad idea, if you entertain much in the country, is to have printed a little map marked with all the routes and turnings to your place, to slip in with your invitations.

DOUBLE MINT...

DOUBLE BEAUTY

SCIENCE says that chewing exercise stimulates freer facial circulation which makes for brighter eyes and prettier lips. Chewing also relaxes and strengthens the delicate muscles of the face, taking away that tense, nervous expression which is so unbecoming. In short, your pleasure in **DOUBLE MINT** intensifies and accentuates your own natural beauty. And, all in all, it enables you to put your best face forward. Enjoy **DOUBLE MINT** ten minutes twice each day.

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QUALITY CHEWING GUM AND THAT DELICIOUS
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DOUBLE DISTILLED PEPPERMINT

SEEN ON THE STAGE

(CONTINUED FROM PAGE 79)

the special training of the attachés"; "The water wagons by means of which refreshment between acts is provided for everybody are the sole creation of Mr. Carroll." In addition, there are a minimum wage of a hundred dollars a week for girl performers, a ticket counter instead of a box office, reading lamps on the backs of the chairs, rigidly uniformed attendants everywhere to do everything for the patron—all for a "three dollar top." Mr. Carroll has caused a complete mechanism to come into being, and it has evidently escaped his mind entirely that people go to a revue primarily to be entertained by what happens on the stage.

"Vanities" provides very little entertainment, and that little is almost lost in a welter of distasteful material. A meagre half-dozen of the sixty members have any particular merit. The Slate Brothers dance with the joyous abandon of the ranches; the knock-about comicalities of Frank Mitchell and Jack Durant are delightful; Lucille Page is a rare danseuse, lithe, graceful, resourceful; Al Norman brings to an indifferent skit a Ruth Draper quality; a ballet called "The Frenzy of Hands" is ingenious and beautiful. And then, there is the incomparable Will Mahoney whose infectious high spirits and skill as a dancer remain unsurpassed even in such an overwhelming environment. He has added to his other attractions what he calls a Mahoneyphone, a Gargantuan instrument on which he scampers about playing the Sousa marches with nimble and seemingly irresponsible feet.

The rest is aggressive nudity and sketches that make filth their raison d'être, filth that would not seem funny even to the fabled lover of "smoking-room stories"—it merely leers and dribbles. During the whole evening, one is reminded pathetically of the joyous laughter which the sketches in "The Band Wagon" call forth, but they have wit and humour—two qualities that are not even suggested in the "Vanities." As number after number comes and goes, one thinks also of the "Follies," a few blocks away, of the mechanical expertness that merely projects taste and invention and illusion in the Ziegfeld revue, of the variety and finish, of Jack Pearl's drolleries and Hal Le Roy's insouciant dancing, of the comic abandon Buck and Bubbles crowd into the few minutes allotted them, of the rich showmanship that invests every moment. At the Earl Carroll, with the few exceptions noted above, it is simply mechanical expertness for its own sake. That is not enough; it can never be enough. For, no matter how completely we conquer earth, air, sea, and sky and subject them to our will, one fundamental fact will remain as powerful as it always has been: that human beings live by and for human beings. Both comedy and tragedy are caused by human weakness or stupidity. One human touch is worth a myriad automatic dolls, no matter how perfectly constructed and how nude. Mr. Carroll appears to have forgotten or not to have learned that fact, and his revue suffers accordingly. Undistinguished music, sketches without point, wit, or

humour, heavy reliance on the salacious, a lifeless ensemble.

"Three Times the Hour"

Brock Pemberton, who produced "Enter Madame" and "Strictly Dishonorable," now presents a murder mystery by Valentine Davies, a playwright heretofore unknown to Broadway. It is called "Three Times the Hour." The name comes from a trick of construction: all three acts occur simultaneously, each on a different floor of the same house. That constitutes its sole novelty.

Mr. and Mrs. Lawrence Blake are giving a party in their palatial Fifth Avenue residence. Because the banker has received a letter threatening his life, several detectives disguised in evening clothes mingle with the guests. In spite of their precautions, a shot is heard on the third floor where Blake has sequestered himself to ponder grave financial matters.

The second act reveals what the people who have been permitted to mount one flight of stairs are doing just before the shot is heard. And what they do immediately after.

In the third act—in Blake's study on the top floor—the events leading up to the firing of the shot are disclosed. We learn why and by whom the banker is killed.

Mr. Davies's scheme would be quite effective if it were applied to a good story. The one he has chosen is conventional and much too slight. Consequently, the first act is sheer waste, the second has only a few tense moments, not until the third is there the mounting throb of melodrama. Moreover, the author has cluttered his work with much extraneous and hackneyed stuff—wise-cracking detectives, the blond mistress with a Romance name and accent, the aggressive reporter who loves like knights of old.

Mr. Pemberton and Antoinette Perry have staged "Three Times the Hour" with unusual taste. The settings and costumes have quiet distinction, the guests of the Blakes seem to belong in that milieu, many of the other actors are well chosen, the direction shows a nice sense of emphasis, of proportion. In fact, the only thing at the Avon that really fails is the play.

Robert Strange enacts the unscrupulous financier tensely. Ben Lackland gives to the reporter the swagger which it seems all reporters must have on the stage. Aleta Freel and Katharine Warren manage to be both genteel and forceful. And the detectives are properly crude. But no acting and no direction could inject into "Three Times the Hour" the thrill without which melodrama is but a succession of screams and sputterings.

"After Tomorrow"

Consciously or unconsciously, "After Tomorrow," by Hugh Stange and John Golden, strives to be old-fashioned sentimental drama and succeeds in being old-fashioned and little else. Contrived, artificial from the first curtain to the last, it works unceasingly to utilize as many as possible of the tried if not true (Continued on page 120)



DOLETTE In black kid with patent leather trimming.
In black or brown suede with calf trimming to match. \$16.50

Designs created by Delman, the genius who works in shoes, stand alone in their style individuality. Made by hand, leisurely, carefully, reverently, each shoe bears the imprint of this superb imagination... exclusiveness in the true sense of the word, translated into leather by a touch that is genius.



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Science says it should be yours — Simply, pleasantly, Gerardine
will train a wave in your straight hair



Because of the delicacy and airy lightness of GERARDINE, you need only spray it on to apply it. Tested and approved by Good Housekeeping Bureau of Foods, Sanitation and Health.

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Then, a Paris hairdresser discovered Gerardine, the wonderful lotion which actually develops this hidden wave in hair that is apparently straight!

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FOR more than ten years Gerardine has had astounding success in Paris. In America, more than 3,000 leading hairdressers are giving their patrons the treatments and thousands of women are using the lotion at home.

By following the simple instructions, you can easily develop your own wave.

Gerardine is made from costly herbs that are beneficial to

the scalp and even the most delicate hair. It contains no alcohol or glycerine, and is neither sticky, oily, nor drying. It does not affect the color of any hair.

Mothers like to use Gerardine to preserve their little girl's ringlets and to train the hair into becoming curls.

If you have a permanent wave, spray it with La Gerardine. It will make your wave soft and natural looking, make it last longer and keep it "new."

Gerardine is sold at leading department stores, drug stores and beauty shops at \$1.00, \$1.50, and \$2.00 the bottle. Complete home treatment kit containing \$1.50 bottle of Gerardine, atomizer, application brush and six rubber combs, \$2.50. La Gerardine, Inc., 122 E. 42nd Street, New York. Harold F. Ritchie & Co., Inc., New York, Sales Representatives.

(Before) "Ever since I was a child," writes Mrs. William H. Hobby, of Greenwich, Conn., "my hair was straight as a string. For years I had it marcelled about every 10 days."

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A soft, alluring wave, which enhances your beauty, as it deepens and grows lasting, may be yours.

PARIS

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De Pinna representatives regularly visit the leading cities throughout the country . . . a card showing the time and place will be sent on request.

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Fifth Avenue at 52nd Street, New York



Laddie Sanford wears a brown-and-white sweater and brown linen sailor trousers from the famous shop in Saint-Tropez—an amusing fashion that sees men through breakfast, lunch, and dinner on the Riviera

THE NEW RIVIERA

(CONTINUED FROM PAGE 68)

result is that everybody is mixed up with everybody else, and the stranger who does not know the place and the people would find it difficult to tell the difference between who, which, and what! Of course, this is its great attraction to the smart world, which finds it novel to dress in workmen's jumpers, dance in night-clubs with the sailors, dine at the Casino in shirt sleeves, and sit at night in the open-air movies with maids, valets, and chauffeurs dressed in exactly the same way. The only visible remnant of the "form" that governs our lives in the other months of the year is the liveried chauffeur on the box of the motor-car. He, poor wretch, stands out as a reminder of another life in London, Paris, or New York. In his visored cap, stock, and liveried jacket, he drives his Rolls-Royce about, loaded with a strangely dressed crowd—men in shorts, sleeveless shirts, and berets, and bare-toed women in trousers, bathing-suits, and sunbonnets.

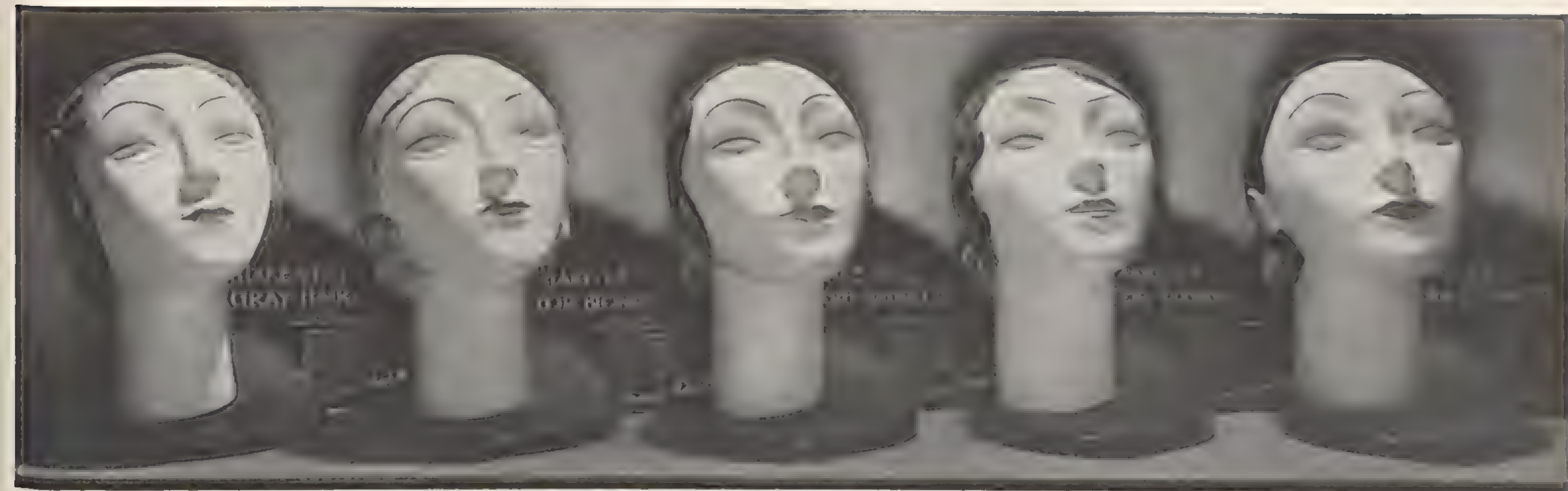
It seems to me that it is intelligent to live in this way during the hot weather. The first two years that I went to the South of France in the late summer, my servant put the usual things in the luggage—dinner-jackets, stiff shirts, white flannel trousers, and so on. But, now, I no longer take the stiff shirts, and I find the flannel too hot for that climate. The dinner-jacket is put in "just in case," but it is never worn, for, at the Palm Beach Casino, at Cannes (a very smart place to dine), one would be mistaken for an entertainer. So, the short-sleeved polo shirt, in white, blue, pink, yellow, or orange is the badge of a gentleman on the Riviera. Worn with white trousers or trousers dyed to match the shirt, it is the regulation dress, perfectly suited to the life there.

For the women, the smart thing used to be pyjamas at night; but, wo-

men being what they are, this style has changed, and, this year, they wear simple evening dresses with hats or with turban handkerchiefs. During the day, pyjamas are the thing; that is, when the women are not actually in the water in bathing-suits (always a one-piece *maillot* in dark blue or black, with no back and cut off as short as possible). And now, bathing-towels have become costumes. By that, I mean that a woman's bathing-suit is exchanged for pyjamas, or for trousers and a jacket—usually double-breasted, of some dark coloured towelling, which she puts on over her wet body, to absorb the damp, after shedding her wet suit. With these towelling pyjamas, the women usually wear short scarfs of towelling to match, and these serve the purpose of scarfs and face-towels at the same time.

Nobody wears any stockings, and everybody's toes are painted bright pink and protrude from the scantiest of sandals at every hour of the day and night. If a woman is very chic in her make-up, she puts a little rouge on her heels, just as she puts it on the lobes of her ears. The heels of the sandals are low by day and high at night. And I, personally, attribute the fashion for a hat at night, or some sort of turban made of handkerchiefs, to the fact that it covers up hair that has come out of curl from the bathing. I am sure I have guessed right!

This sort of atmosphere is a perfect setting for the present tendency to dress in an individual manner, and the people who are good at this sort of thing sometimes look startlingly chic, especially when they have been particularly daring. One night, the Hon. Mrs. Reginald Fellowes arrived at dinner wearing a white cotton dress, buttoned down the front of the low-necked, sleeveless bodice, with a bell-shaped (Continued on page 116)



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Close-guarded "salon" secrets of make-up for day-long beauty, for evening-long chic—are now available to all clever women.

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Each a type of chic modern woman — her individuality exquisitely emphasized by the choice Marie Earle Cosmetics!

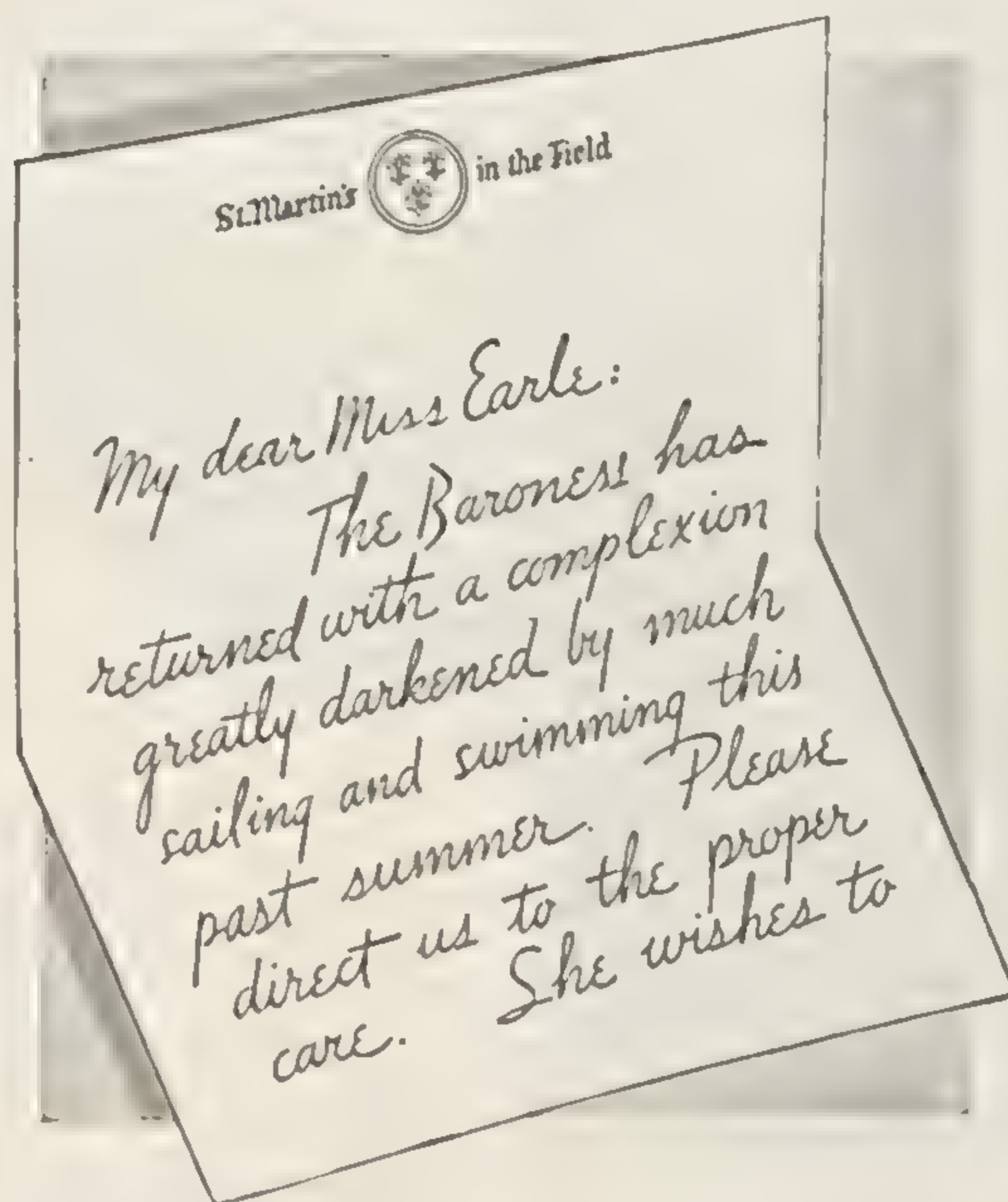
PICTURESQUE Autumn clothes! A new, definite "prettiness" demanded of woman. More "art" in her make-up, more "finish". So Marie Earle—to whose superb Essential Cream, Cucumber Emulsion, and fresh, fragrant Lotions so many exquisite feminine faces pay effective tribute—has now evolved these very lucid guides to the fine art of facial make-up, for use at your own dressing table!

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BLANC GRAS—Protective finishing Cream, smoothes the skin, holds powder evenly. Chair, rachel, blanche, ochre, sunburn colorings—\$3.75.

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FACE POWDER—Marvelously fine in texture, delicately fragrant, so soothing it will not dry sensitive skins. Six tones: Chair, peach, rachel, sunburn, also ochre and blanche, \$1.75.

"Complexion greatly darkened by much sailing"—how many smart women are now returning to town in this plight! More than ever, stifled pores must be cleansed deeply; undernourished tissues must be coaxed into firm, glowing youth. "Make-up" is only the final touch to a perfectly cared-for complexion!

Every Skin Needs This Bedtime and Morning Care

Every skin must have penetrating cleansing, stimulating nourishment. You can take these two essential steps from the very same jar of Marie Earle Essential Cream!

Amazingly fluid in texture, Marie Earle Essential Cream invades pores and flushes out imbedded soil; it refines the skin texture because of its remarkable affinity to the skin's lost natural beauty oils. Use it night and morning! At the better shops—\$1.90, \$3.50.

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"Understanding Your Skin" is a carefully prepared little book which gives clear directions for basic skin care. Sent free!



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Look . . . Madame . . . what a delightful shoe—pour le golf. Fashioned by Delman artists of brown calf and trimmed in the most charming manner with brown Java lizard. Golfer or not, you will want this shoe in your fall wardrobe . . . Notice, please, that the sole of this shoe is Darex, the new suede-like sole, comfortable, impervious to dampness, to heat or to cold, and ever so smart. St. Andrews, \$13.50



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THE NEW RIVIERA

(CONTINUED FROM PAGE 114)

skirt touching the ground. Over this, she wore a short jacket made of a flowered yellow glazed chintz, also sleeveless, but with little ruffles, like epaulettes, sticking out from the shoulders. Her head was tied up in a big white handkerchief. For jewellery, she had huge turquoise ball earrings and a pendant of enormous sapphires set in turquoise, fastened about her neck by a small band of leopard skin. She wore bracelets to match. It is difficult to imagine anything more extraordinary than this get-up, but she looked divine. She has suddenly taken a dislike to pyjamas and wears dresses both at night and by day, almost invariably with long, bell-shaped skirts—a type that she had Mainbocher adapt for her from one of his evening dresses. She has many of these little dresses made of tiny checked blue-and-white or red-and-white gingham, with which she wears a triangular scarf slipped under décolletage straps and tied in front.

ON THE RIVIERA

Many of the women, including Mrs. Frederick Lewisohn, wear berets in white, navy-blue, or red. Berets have a new look, this year, because they are stuck on flat and very much at an angle and pinned to the hair with some jewel. At night, on the Riviera, Lady Mendl always wore very simple, but smartly cut white chemise dresses, with coloured turbans tied around her head, short white gloves, and a leopard skin bag. In the daytime, on her boat after a swim, she wore navy-blue pyjama-trousers and a little double-breasted jacket made of towelling.

The Princess Ottoboni never wore anything but crêpe de Chine pyjamas, either in the daytime or at night. They were made with very full trousers that touched the ground and little short jackets with sleeves, which were lined with another colour (she had them in every colour imaginable), and she always tied her head up, like an Italian peasant, with a handkerchief that had two ends hanging over one shoulder. All the pyjamas trailed on the ground, too. The Duchesse de Gramont wore linen suits—not really pyjamas, for the trousers were made like any boy's at Eton, and the rather short jackets were double-breasted with a high opening and had sleeves like a man's coat. No one else would have looked as well in them as she did.

All the women who did not wear handkerchiefs or turbans wore hats of enormous size. In fact, Mrs. Felton Elkins's was so big that you could not see her under it. On the other hand, Miss Evelyn Lewisohn's hats were so small and jaunty that I wondered how she could keep them on. They were always white and trimmed with some bright feather, and she wore coloured scarfs and belts to match the feathers, with her white dresses.

It was very amusing to see all these different types of clothes together in a collection of people at the bar of the Miramar, where everybody went before dinner, or on one of the boats at night, when we went for moonlight picnics. Such evenings were perhaps the most agreeable of all the agreeable hours spent on the Riviera this season—with the boat anchored in some

lovely spot, a buffet dinner served on deck, to about twenty people, and backgammon or swimming afterwards.

It was a season of boats. Not having a boat, or a friend with one, meant being somewhat out of things, for, in the vicinity of Cannes, every one who could preferred to swim in the clear waters between the two islands, just offshore, where the water is more like that at Nassau than anywhere else I know. Every day, at about eleven, the fleet of boats gathered in this little strait, and the speed boats, trailing their aquaplanes, circled about the yachts. The place was alive with them. The bigger boats served as bars, for the aquaplanes went the rounds before lunch. The Oswald Mosleys, the Mendls, the Cunningham-Reids (she is a sister of Lady Louis Mountbatten), the Guinneses, Michael Farmer (with Gloria Swanson and Charlie Chaplin always on board his boat), Mrs. Fellowes, the Gordon Leiths, the Walter Hintlands, Count Sala, and Monsieur Léon Bailby gave a large choice of boats that offered hospitality.

At Monte Carlo, too, there has been an almost unbelievable change. One can scarcely imagine a greater contrast than that between the Monte Carlo of the Victorian era, with its tradition of elegance, and a dinner at the new Beach Casino at Monte Carlo.

The famous group of palatial buildings clustered about the Place de Paris has been put in slip-covers, so to speak—like the palace of a ruler who has gone into summer residence—and all the life of Monte Carlo has moved to a new city on the beach. There are two hotels, a huge open-air casino, a promenade with little shops, bars, cabarets, pools, and an island in front of the casino where a show arranged by Siac, from the Ambassador in Paris, is given every night. One can watch this while having dinner on the terrace, which is on a succession of different levels going down to the sea, and the whole scene is lighted by indirect lighting concealed in huge tin cactus plants painted white. It suggests a garden full of exotic flowers.

FASHION AT MONTE CARLO

And the human flowers there are no less unusual. Shades of the pompous Monte Carlo under the Russian grand dukes! Where have the elegant ladies and their escorts all gone? The only grand duke in evidence is Grand Duke Dmitri in a white silk shirt, gambling at one of the tables, while his wife, the Princess Ilyinsky, in a blue piqué sports suit, plays at another. She sits next to Lady Brownlow, wearing pink satin pyjamas with a black satin jacket.

Lady Seafeld is wearing a dotted muslin dress, and her husband a white shirt, blue trousers, and red sash, like a treader; Lady Louis Mountbatten and Lady Mendl are wearing printed chiffon evening dress, but Lord Louis Mountbatten has a blue flannel yachting jacket and a yellow shirt open at the neck. Mrs. Fellowes comes in a white cotton frock with a wreath of fresh tuberoses round her neck. Some of the women wear little hats and give the last touch to a scene that resembles (Continued on page 118)

Hands of fashion • *SOFT, SMOOTH, WHITE*

37 *SECOND BEAUTY TREATMENT GUARDS THEIR CHARM*



Your hands and arms are so much the center of attraction . . . while serving tea this afternoon . . . sliding counters across the backgammon board this evening . . . and later, silhouetted against the black of your dancing partner's coat. Always they must be soft and smooth and youthful, despite their exposure to wind and sun on this morning's cross country drive, or your eighteen holes of golf.

Here is the quick, easy way to guard hands and arms against every danger that threatens their loveliness. Apply just a few drops of

Chamberlain's Lotion after exposure to sun, wind or cold, and always as the finishing touch to your toilette.

Stop watch tests show that this clear liquid is completely absorbed by the average skin in only

37 seconds. No bothersome massage is necessary. It is not at all sticky or greasy and has a delightful orange blossom fragrance.

Regular use of Chamberlain's Lotion will keep your hands and arms always well groomed and presentable. You will like it, too, as a powder base and astringent.

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Chamberlain's Lotion is sold at all drug stores and toilet goods counters. 50c and \$1. For a purse size trial flaconette send 10c to Department 7, Chamberlain Laboratories, Des Moines, Iowa.

LOTION
"The Invisible Glove"

(CONTINUED FROM PAGE 116)



Petite Baguette... diminutive, smart, discreet... nestles in the palm... offers you powder or rouge, or both, when needed... and tucks away in the smallest bag between-whiles.

nothing so much as a costume party.

The chauffeurs, part of the show in this new revue, have all taken to sun helmets (an excellent idea for summer livery), and out of their cars, in the late afternoon, tumble women dressed as sailors, shopping bound. Sailor fashions prevail, for the chic colour combination is navy-blue and white.

And the women are all dyeing their hair! Platinum blondes are now as common here as in Hollywood.

The beach at Monte Carlo had a great vogue, this year, and was the destination for excursions from everywhere on the coast. To my mind, this is the best week-end spot that now exists in Europe, for one can have bathing, boating, and gambling all at the tiny and lovely casino. The group of small buildings on the beach composes very well and looks, at a distance, like a beautiful, sparkling Luna Park. The management has a very amusing arrangement: they give the guests a choice of living in any one of the several hotels in Monte Carlo, or at either of the two new hotels on the beach, or on a liner anchored just off the shore. In addition to the Casino restaurant at the beach and the out-of-door dining-rooms, there was a barge floating offshore, where one could dine, so that people staying there under this plan, no matter where they lived, could dine at any of the different places belonging to the management in Monte Carlo, or at the beach, all for a fixed price a day.

A CRUISE ON THE "SISTER ANNE"

The best of life on the Riviera is on the boats. The people on the water, both in small boats and big ones, lead a sort of gipsy life, wandering from port to port, all the way from Monte Carlo to Marseilles, keeping Cannes or Monte Carlo as a home base. I did many such days of wandering, and a jaunt I will always remember was the cruise on the *Sister Anne*, the Hon. Mrs. Reginald Fellowes's little yacht.

It is the most beautiful boat I have ever seen; not large, only two hundred and fifty tons, and some two hundred odd feet long, but the best-planned boat that the most up-to-date ship-builders, plus the taste of a very chic woman, can devise. And—a great compliment to Mrs. Fellowes—it is a boat that any man would be proud to own, for it has no feminine nonsense to spoil its claim to being a trim little yacht, from a real yachtsman's point of view. Its plain interior of sand-papered, natural-coloured teak-wood (no panelling or decoration—like the inside of a cigar box), its blue serge deck cushions, and its cushioned-rubber floor are all the height of chic. The cabins are a dream of comfort, with lots of wardrobe space, lights in the right place, and a bath for each cabin.

But the cream of the boat is the deck-shelter, where we dined every night, tied up to some quay, watching the picturesque life of the water of Saint-Tropez or Toulon, as if from a stage-box. And these places are now the great sights of the Riviera. "Where are all the people?" one asks on arriving at Cannes. The answer is, "At Saint-Tropez or Toulon." And no wonder! For Saint-Tropez, espe-

cially, is a sight unequalled anywhere.

After a heavenly day, sailing from Monte Carlo and stopping for a swim at midday off the islands in front of Cannes, we tied up at the quay at Saint-Tropez at sundown. The harbour was filled with yachts of every size, and the minute we stepped on shore (for some shopping before dinner, which is one of the reasons for going to Saint-Tropez), we found so many friends in the cafés and strolling about that we might have been at a party in Paris.

AT SAINT-TROPEZ

But to return to the shopping—this is the place that leads the Riviera fashions. Here is the shop of Tao Tai, the creator of sweaters, shirts, and jumpers that surpass anything yet to be found in the rue de la Paix. There, too, are A. Boulanger, the famous weaver; Madame Lescale, the wife of the restaurant keeper, who makes the most amusing straw hats (very much trimmed with ribbons and flowers) while you sit there having a drink; and the Bazar, where the sandals, straw hats, cotton handkerchiefs, sailor blouses and jerseys, trousers, and caps are really a revelation—more like the contents of the chest of a theatrical wardrobe-room than anything ever found outside a real theatre.

And nothing, in the way of clothes, can be exotic enough for the crowd along this quay. In fact, one's eye so soon becomes accustomed to this weird kind of dress that the sight of the stray tourists, dropped down from the other world in their ordinary clothes, is a real shock. Sailors by Bakst, Caucasian slaves by Poirer, and bathing-girls by Cochran or Ziegfeld would be tame by comparison. Saint-Tropez is the great sight of Europe to-day. It is a stage set with a miniature harbour in the foreground, against a back-drop of the unbelievable, gaudily painted, provincial town of an artist's dream.

When the darkness comes, the waterfront cafés burst into light, the crowd moves slowly up and down, and the music of provincial musicians mingling with that of jazz players floats over the harbour. Then the town-crier, with his drum, announces the acrobats who will perform in the square, while the star turns of the various cafés come outside to give the crowd a sample of the wares they offer within.

Toulon is yet another experience—less theatrical, but even more picturesque, for it is the French naval base of the Méditerranée and has a life of its own, enjoyed by the artists, but existing quite apart from it, unlike that of Saint-Tropez. Here, we find no end of artists and writers who go there every summer and live in lodgings along the quay—Jean Cocteau, the most modern of the moderns in France, Christian Bérard, Boris Kochno, the scenic artist, and Richard Aldington, the English writer who wrote the *Death of a Hero*. They all seem to have a summer pet; Cocteau has his monkey and brought it to dine on board the yacht, and the rest have parrots, dogs, or birds in cages like those the Chinese sling over their shoulders. After Toulon and Saint-Tropez, I wonder why any of us should ever go to the theatre again. "HIM"

**THEY WHO
FOLLOW
THE HOUNDS
AND THE
NICETIES
OF LIFE**

Critical of good form, schooled in the niceties of enjoyment, these wearers of the pink early took up Spud. In Spud, they found not only the sudden new freedom in tobacco enjoyment . . . but also that fresh, comfortable sensation of being continually "mouth-happy." The Axton-Fisher Tobacco Company, Inc., Louisville, Kentucky.



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PARIS

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and
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For women who know what perfume is meant for . . . **Amour Sauvage** (Wild Love)—exciting, enticing—a bit daring.

Les Fleurs d'Ybry—a fragrance of spring flowers at winter's doorstep.

"Entrust your lips to Ybry"—the lipstick permanent.

SEEN ON THE STAGE

(CONTINUED FROM PAGE 112)

theatrical tricks. Quite undismayed by their frayed condition, it parades again obvious devices which reputable drama and dramatists discarded long ago. Sentiment laid on with a trowel. And, worst of all, sentiment without real tenderness. That sterling actor, Donald Meek, in "a typical Donald Meek part" (some day, a radical producer will shake the theatre to its foundations by casting Donald Meek in a non-typical Donald Meek rôle!). Donald Meek is Willie Taylor, the husband of a shirking, nagging, philandering woman. One wonders at the outset how he could have endured her for one year; the authors ask us to believe that they have lived together at least twenty years. Mrs. Taylor waits until their daughter is about to be married to elope with the man who rents the extra room in their flat. She leaves a note in Willie's tobacco jar, informing him of her elopement. He starts to fill his pipe, decides not to, changes his mind, reads the note, has a "stroke." And, as he lies unconscious

on the floor, the merry laughter of his daughter, her fiancé, and their friends floats in from the garden. It is all like that.

Josephine Hull as a garrulous mother, jealous of her son's affection for the Taylor girl, is, as always, delightful. Her part is overlong, but she can not be blamed for that. Barbara Robbins brings to the rôle of the daughter charm, intelligence, and force.

In considering "After Tomorrow," one word pushes itself forward constantly—the word hokum.

The season has had a sad start. But there is no occasion for pessimism. "Grand Hotel" and "The Barretts of Wimpole Street" are still drawing large audiences, "Once in a Lifetime" and "Private Lives" (without Noel Coward and Gertrude Lawrence) weathered the summer. Practically every success of the past two seasons—and there were many—has been good of its kind. Surely, that is a happy augury.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashions; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following regulations:

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research in order to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. R. D.: When a widow entertains at dinner without servants, should she ask a gentleman to act as host? Should the waiter place the hors-d'œuvre on one's plate, or is it correct to help oneself from the tray which the waiter holds? How is caviar prepared and served? If a woman travels twenty-five or thirty miles in a closed car to a formal affair in the evening, should she wear a hat?

Ans.: A woman who has no servants may entertain just as charmingly as one who has plenty, but she can not be very formal. Indeed, the simpler her surroundings are, the better. She need not ask any man to act as host. She may act as both host and hostess, if she pleases. On the other hand, she may quite well ask any man friend to preside over the coffee and cigars

when the women leave the table or play the part of host by walking in first with the guest of honour. There is no rule of etiquette about it. It is just a matter of what seems best to the hostess at the time. In a private house, hors-d'œuvre are passed, and a guest takes his choice. They are not placed on a plate except in hotel service. Caviar is usually put into a glass dish, which is set into a piece of ice, or in a larger dish with crushed ice about it. Toast is served to each person first. Then the caviar is passed, and the diner helps himself to what he wants. No hat would be worn by a woman going out to any formal entertainment in the evening, as one is not needed in a closed car. Sometimes, women wrap a piece of lace or a scarf around their heads, but it is more customary to go without.

Miss L. V.: I should like some information regarding dinner-service. My father refuses to play the part of host and serve. The custom here is to put the food on the table in large dishes. These are passed, and each member helps himself. What is the order in passing the dishes? How should the guests be seated?

Ans.: Your father is quite right. The host really should not serve. Indeed, no carving should be done at the table if it can be helped. The dishes should be brought in and passed by a servant, if possible. If not, the meat might be placed before the hostess and the vegetables on each side of the table, where the person sitting nearest might serve them. This would simplify the service, we think. The guest of honour, when a woman, is served first. When no guest is present, the oldest woman at table would be served, and then the service would pass to the next person, man or woman, and so around the table. People are always seated man and woman alternately, the chief woman guest on the host's right, the chief man guest on the hostess's right.

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vorite department store. At the new low prices you can now buy these most luxurious of all sheets for approximately one-third less than you would have paid a few years ago. If your regular store has not yet stocked Utica Percale, write us direct.

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TRAVELLER'S CHIC

(CONTINUED FROM PAGE 71)



Evening Fashions Rich with Romance . . .

Had you been searching for fashions to make you look your most romantic . . . most alluring self . . . these new, Classic Evening Costumes would be the perfect answer! An Original Ensemble of Soufré Green Satin, for example, with low cut, trailing gown of bustle influence, and gorgeously puff-sleeved jacket . . . quite takes the breath for sheer glamour! Others of as great importance in our New Collections . . . including Styles

for Daytime, Evening, Street and Sports.

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broad and long red velveteen sash and a short, surplice-wrapped jacket of the same fabric. The fabric is excellent for travelling, because it is heavy enough not to crush nor to mind the salt air. The jacket, then, may be worn over a brown woollen dress, with a yoke-top of red velveteen, when you go ashore to visit a city, where you must look town-like. Similarly, the jacket may be worn over a white sports dress for tea on deck, and this might be made of the white crêpe, which is as good for sports wear as for evening. Accessories, of course, are greatly simplified when your clothes bear some relation to one another. A brown felt hat, of Robin-Hood, Tyrolian, or bowler inspiration, may be worn with either the town ensemble (which, incidentally, will look like a suit, yet have the convenience of a dress) or the sports costume. A brown mesh woollen bag will go with either of them. And a brown coat, of the redingote type, double-breasted, with two long rows of buttons extending from the shoulders to or below the waist (a flat, long coat like that a doorman wears) will go over both your sports clothes and your simple town clothes.

• In San Francisco, you may count on being cold; in Honolulu, you may count on being warm. You will need, therefore, several grades of clothes. Plan the nuances on this general scale: two or three two-piece white broadcloth dresses, the simple shirt and skirt type, for the hottest weather. Then two sweaters—one a short, coloured waistcoat, possibly in brown or red to wear with these dresses and also with your woollen town dress; the second, a bright coloured, simple, hand-knitted sweater with short sleeves, that you may wear both with these dresses and also with a suit. The suit next—preferably, a cross between a town suit and a country suit. It might be of beige woollen, double-breasted and fastened with clips instead of buttons, or it might be of brown woollen, its shoulders padded, its buttons—or, newer, rings instead of buttons—slanting sharply in a V from the shoulders to the waist. With this, diagonally pin-striped handkerchief linen blouses are enormously smart, and you may alternate them with the hand-knitted sweater and wear them, on extra-cold days, under the waistcoat. When you go ashore to a cold city, you may wear this suit or the dress and jacket mentioned above, carrying along your brown redingote for protection. The less informal kind of sports dress is the one mentioned before—made of white crinkled crêpe. Wear this with the red velveteen jacket, when you don't want to dress for dinner aboard the steamer, when you go ashore at Honolulu or Manila, or when you motor out for tea at one of the clubs outside of Havana. Next, there is the printed dress and jacket or the silk suit. This you will need seldom, but, when you do, you will be glad that you included it. You will be thankful for it when you disembark at Hongkong and Havana, two cities where you wear exactly the same kind of clothes that you wear in New York in the summer and

where you would feel gauche and unkempt if you appeared in white sports clothes. Lastly come your evening clothes. A dress like the Schiaparelli already described is beautifully suitable, and, if you have found that lace is the one fabric for you while travelling, have a lace dress with one of the new little shoulder capes that slip on over the head. You probably won't need a wrap any heavier than the little velveteen, since a large part of your cruising will be done in warm waters, and, when the nights are cold, you are smarter in your sports coat than you would be in a wrap smothered in luxurious fur.

• Remember that a steamer is a resort hotel afloat. The only difference is that you wear sports clothes all the time, except in the evenings; the dripping chiffons, the ultra-feminine afternoon clothes are eliminated.

• Don't be alarmed at having to take a supply of washable things—there is a laundry on the ship.

• You won't need any low-backed tennis dress. Your sunning will probably take place on the sand beside the pool. But you may need two bathing-suits if you swim a good deal.

• Plan to have enough lisle shorts so that you will always have a pair on hand when you want to play deck tennis. The wind on the play deck is always high, and you will need their security.

• Never wear high heels on deck, except in the evening. When you are not wearing rubber-soled active sports shoes, you are permitted only coloured-and-white shoes with built-up leather heels. For city visits, you might take one pair of brown opera pumps.

• Don't bother with too much jewellery. Besides the fact that a traveller bearing a bulging jewel-case is always in a nervous swivet approaching a state of collapse and can't enjoy the scenery for watching the jewel-case, it is really not in very good taste to display the material signs of one's wealth in quantities—only enough jewellery to enhance one's clothes is sufficient.

• Unless you are anticipating motor trips on land, don't be burdened with a steamer rug. Rent one on board. An air cushion, though, you will find a soft blessing against the harshness of a steamer chair. Some are pleasantly equipped with a widish pocket in which you may cram magazines.

• Lounging pyjamas, of linen, jersey, or other sturdy materials, are a luxury, it is true, but a comforting one. If you have room for them, take them. You will enjoy their casualness when you are sitting about on the edge of the swimming pool, in your cabin before dinner, and, on land, in your hotel room, after a long day of sightseeing, when you are too tired to have dinner down-stairs.

• Let most of your gloves be of fabric. You won't have time to wait for gloves to come back from cleaning establishments, nor will you always be able to trust the cleaning methods in foreign countries.

• Then, travel as scantily laden with luggage as possible. The lighter your possessions, the lighter your heart—and that is the prime requisite for a pleasure voyage.

The TRAGIC TALE a Mirror Tells

3 Fatal Places where age shows First

☉ You can decide *today* how young you'll look ten years from now . . . if you're in your thirties. Or if you've already reached the forties, you can erase years, as others have.

These seeming miracles are due to the remarkable advancements in scientific facial care. In this progress, Dorothy Gray has long been acknowledged a pioneer. Today, thanks to a permanent staff of twenty research chemists and consulting dermatologists, her preparations and treatments have reached unequalled perfection.

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finied to her salons. A few minutes of attention daily . . . your mirror will be first to congratulate you—then your friends.

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☉ There are specific Dorothy Gray treatments for each facial difficulty—proved correctives, unique in their effect. Besides the three basic treatments, there are other specialized preparations—likewise a new-day offering of make-up cosmetics, equally scientific. To join the countless thousands of grateful women who owe so much to Dorothy Gray, write today for her booklet (free). Let it and your mirror point out your necessities. Then buy the specific Dorothy Gray preparations at any fine shop.

There is no mistaking the warning signs which forecast premature aging. Begin now to forestall them with the simple scientific treatments created by Dorothy Gray



WYNN RICHARDS

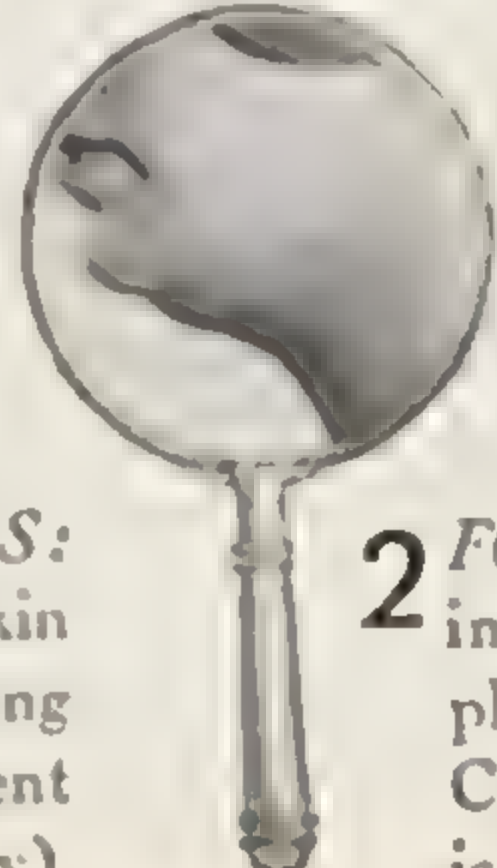
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2 FOR A DOUBLE CHIN: Cleansing Cream, Texture Lotion, Suppling Cream, Patter, Astringent Cream (or Astringent Lotion if skin is oily), Chin Strap.



3 FOR A CRÊPY THROAT: Cleansing Cream, Orange Flower Skin Lotion, Special Skin Cream, Patter, Circulation Ointment, Astringent Cream (or Astringent Lotion if skin is oily).

THE JUDGEMENT OF PARIS

(CONTINUED FROM PAGE 45)



It's
quite
typical

... this tweed suit ... of what we're doing in the new Franklin sports clothes. *Typical in its fabric*—Linton—perhaps the most exciting of all the Scotch tweeds. *Typical in its cut*—the sort of thing that is so intricate to do and so very casual in its final effect!

The thin-wool waistcoat blouse is in the dominant color of the tweed. And to wear with the skirt and coat, for a change of pace, a Franklin hand-knitted sweater is another excellent idea.

Mrs. Franklin inc.

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looking as though it were falling forward, under her chin, and quantities of fur piled up on her arms. And then, she wanted a coat quite bare and severe—like the Schiaparelli double-breasted redingotes. They button up against the shoulder, and such shoulders! Padded out to make you look enormously wide at the top. There are many different ways of making the shoulders look wide: collars folded to strike out beyond the shoulders, as at Poiret, or a fur collar that develops into epaulets. The Schiaparelli coats are mannish and yet as feminine as anything in the mode. It's because of the scooped-in line under the arms. They will be very smart made of rough nobbly woollens and worn mornings around town, in the early winter.

NEW USES FOR FUR

One might have a little astrakhan bolero from last year converted into a caraco. Think of the snug, knitted jackets, stopping at the waist, that market-women wear in Europe, and you will have a perfect picture of the caracos. One could, of course, use the fur caraco as the top of a woollen coat, as Goupy does it, or one might use an old sealskin coat in this way. Sealskin is divine on black, on deep bright blue, on deep strong green, and on a brown with a violet tinge—*pruneau*, Paris calls this shade.

There are many amusing things that one can now do with fur. Take, for example, Carlotta, who buried herself in an Irish fox-hunting community and who has been writing her family for years, quite in vain, to get her sable out of storage and have it made into a tippet. "Poor lost Carlotta, tippets indeed!" they thought. But Carlotta shall have her tippet this year. Not just what she expects, perhaps. Bruyère will probably make it into a double-strand necklace of some sort.

Every one is making little fur capes—Vionnet, Molyneux, Goupy, Redfern, Mirande, Heim. Fur capes, separate fur pieces, and muffs, these are all thoroughly in the present spirit. The Vionnet muffs with the set-in handbags are smart and practical. With muffs, we shall have to give up our nice, bulky gloves, though we shall still wear them with our tailored clothes. Already, the cuffs are shorter, and Alexandrine is showing a glove that wraps around and buttons down at the wrist. This glove would be good with the muff-like sleeves. Silver fox is being used; Paquin and Augustabernard both know how to put it on sleeves. And baby seal, with a bristly coat, is smart on trim woollen suits.

SUITS EVERYWHERE

There is great variety in suits. There are the lovely Bruyère suits, with almost knee-length jackets, flaring back becomingly. The Mirande suit with an effect of a fur-bordered cape swinging wide over a fitted waist is typical of the new fashion, too. Suits for morning, sports, and travel offer a great contrast—the jackets are so tightly fitted and buttoned up. They

are buttoned so snugly at Augustabernard's that they have to be split below the waist in back to reach around—or so it looks.

The suit spirit touches everything; one can never be sure, this winter, of what is a suit or a coat or a dress. The beautiful Vionnet coat shown on page 42 has a fur scarf that crosses in front and fastens around the waist, in back. When one unfastens it, off comes a little jacket, revealing a skirt and blouse underneath. Vionnet is showing these scarfs with everything. They slip on over the coat, usually, and she suggests that you have two of them, one white and one black, and change them around—a practical and diverting idea. Molyneux suggests a black astrakhan caraco and a white ermine cape to be worn, turn about, with a black woollen dress. It's always hard to find the right blouse for luncheon, so many are too intricate or too plain, so the little suits that are really jackets and dresses are very welcome. There are a great many of them. Sometimes, the dress has a short, flattened peplum, finishing off a jacket that stops at the waist-line.

We are all becoming quite English about sports clothes. The sturdy classic suits that Busvine and Creed make for shooting in Scotland are just right to wear in the country, this autumn. Chanel's new sports suits for brief trips out of town are very practical, too, and much less intricate in cut. She shows striped jersey blouses with them, in her own weave, of course—and striped jersey is the very smartest thing for country wear.

AFTERNOON FASHIONS

Afternoon dresses have never been so smart—perhaps because of the backgammon "afternoons," which are now so popular in Paris. Lanvin has made a dress for afternoon that is just as revolutionary as the evening dress with *pouffs* at the back. This dress has sleeves that puff and billow at the elbow, and they make one's waist divinely slim. One should have these dresses of black crêpe, throwing the whole emphasis on the silhouette; and one should be careful about the hat, avoiding sweeping, romantic lines. Every one is doing amusing things with sleeves—at the wrist, at the elbow, below the shoulder, sometimes exaggerated, sometimes restrained. Sleeves are likely to supplant hats as a diversion at these gatherings. A dress with an up-in-back skirt ought to create a sensation, too.

It is always useful to have something in the wardrobe that will carry on from late cocktails right through the evening, when you are going to dinner at the restaurant and, perhaps, to the cinema after that. One never dresses for the cinema, in Paris, except on a gala night. But, even though one doesn't dress, a dress of afternoon length seems wrong after dark. Mainbocher's almost instep-length for late afternoon is practical and distinguished, as he has done it in a black woollen suit. (If you have it, you must resist the temptation to shorten it.) The new "Bagheera" velvet, with its dull surface, is (Continued on page 126)



YOUR EYES . . . *shall they be dreamily romantic?*

EYE MAKE-UP? The mode *demand*s it! Millinery reverts to the eighteen-eighty style . . .

pert little hats worn saucily over one ear, or atop the head . . . with never a friendly shadow cast upon the eyes. How pallid the eyelids appear, how lacking in depth, brilliance and size, are eyes subjected to such merciless exposure!

Then may I counsel resort to the genius of Princess Pat. Eye shadow of the subtlest, soft, lovely tones that bewitch the eyelids with unobtrusive beauty, perfect mascara to make the lashes a glorious, silken fringe, pencil to accent the eyebrows magically.

Eye shadow is especially important. One strives to avoid artificiality. This ideal—of perfect illusion—is reached with Princess Pat eye shadow. Its use may not be detected, even in brightest day.

BY PATRICIA GORDON

Princess Pat eye shadow—in all shades—possesses a remarkable softness of tone. This is a

Princess Pat secret, in fact . . . actual shadow values of inimitable beauty, instead of strident color. It is all very mysterious, this departure from accustomed blend, but quite in keeping with other secrets of the famous Princess Pat Color Harmony make-up.

Yes, the mode demands eye make-up! So depend, for the most exquisite beauty, upon the fashionable ensemble of Princess Pat eye shadow, mascara and eyebrow pencil. + + + + +

PRINCESS PAT



NEVER
go out without it

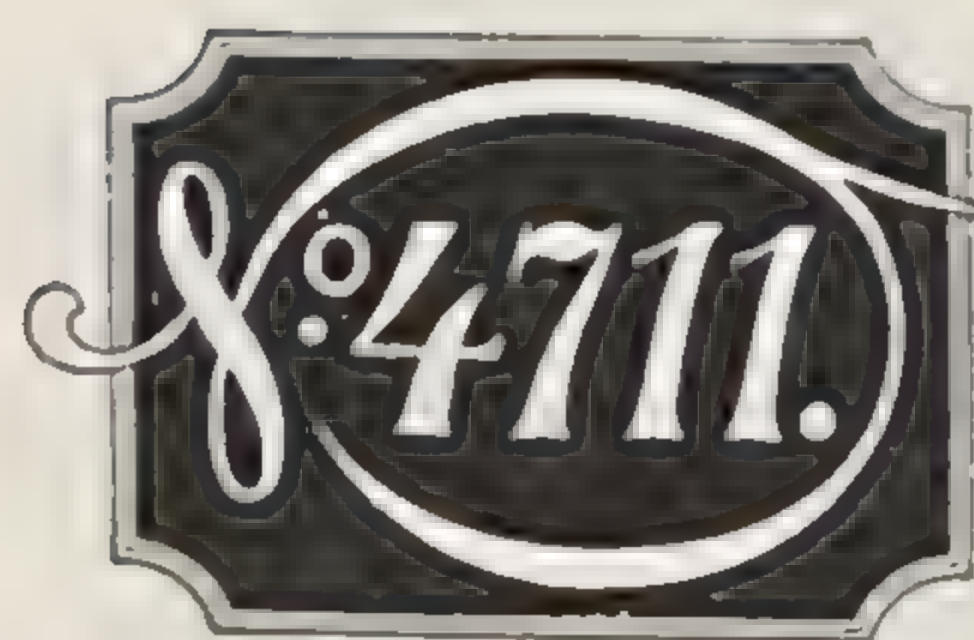
LET the delightfully invigorating qualities of "4711" Genuine Eau de Cologne keep you radiantly fresh—all day.

No matter what your activity may be, long before the day is over you will welcome the invigorating effect of "4711"—this exquisite and genuine Eau de Cologne—never go out without it.

A few drops of this marvelously refreshing "4711" Eau de Cologne sprinkled on the handkerchief for inhaling or a dash of it in the basin for bathing face and neck, banishes fatigue of all sorts almost instantly.

The stimulating fragrance of "4711" Genuine Eau de Cologne gives you a fresh start every time you use it. You can depend upon the world famous Blue and Gold label "4711" for every requirement in fine toiletries or for beauty culture.

"4711" Eau de Cologne	"4711" Bath Salts
"4711" Bath Soap	"4711" White Rose Glycerine Soap
"4711" Talcum Powder	"4711" Bath Dusting Powder
"4711" Allweather Cream	"4711" Matt-Creme (Vanishing)
"4711" Frozoclone	"4711" Face Powder
"4711" Smelling Salts	"4711" Portugal Hair Tonic
"4711" Shaving Cream	"4711" Depilatory



Genuine
Eau de
Cologne
Blue & Gold Label

THE JUDGEMENT OF PARIS

(CONTINUED FROM PAGE 124)

an excellent fabric for clothes of this type. Jane Régné uses it for late afternoon. Lelong's black velvet-topped dress with a black crêpe instep-length skirt is a good idea those evenings when one really doesn't know whether to dress or not. Goupy chooses this combination for a day dress with a little white collar around the base of the neck.

Neck-lines are mounting upward. Paquin knots a soft velvet bow at the neck of a purple waistcoat on a green suit. And both Chanel and Schiaparelli show riding-stock neck-lines that are terribly smart.

Chanel makes a plain little dress finished off at the neck with tiny touches of white piqué. The sleeves have just a little fulness about the wrist, and the belt widens in front into a little corset, fastening with a vertical line of tiny buttons, centering the new deep waist-line.

COLD-WEATHER FASHIONS

Light-weight woollens are very smart with little separate fur pieces in the autumn, and they slip easily under a fur coat, later on. The new fur coats will still all complaints that fur coats are too bulky to be chic. Lanvin and Yvonne Carette make them chiefly of fur, with a little material set in, somewhere, to prove how slim you really are. The woollen dresses are stripped of all detail. One loves them for their trim fit, their colours, and their weaves. Bruyère, Schiaparelli, and Chantal have exceptionally smart woollen dresses, this year. Mustard-yellow is one of the new shades. Chantal uses it in a way that would bring almost any old brown fur coat to life. But the great news is rose for day—geranium-rose and coral-rose. Vionnet shows these shades with navy-blue, with devastating results. But one must be careful not to become intoxicated with the new colours. It is wise to plan a wardrobe with a definite colour range. One Frenchwoman is going to concentrate on brown, mustard, and eggshell, with a touch of tile-red or green, for morning, sports, and travel clothes. The rest of her day clothes are going to revolve around black and blue. She reasons that a brown crêpe dress would be equally smart with a black fur coat or with a blue coat trimmed with mink and builds up her wardrobe this way. Vionnet's pale greyish-blue crêpe is lovely under black. But, of course, however lovely the new colours, nothing can alter the ultimate chic of black.

It is a good plan to try to wear out all the stockings one has on hand. Much deeper shades will be needed with the new clothes. A smoky brown would be heavenly with sealskin used on deep bright blue, while light beige stockings would be quite wrong with that combination. One must have fairly dark stockings with the new deep jewel shades for evening, too. Nothing should be allowed to interrupt the lovely length of line.

Slippers will be better than sandals for the new dress with a complicated back. A very simple, delicate slipper, curved rather high on the foot, and with or without a strap. The coat to

go with the romantic-spreading evening dress will have to be quite short, like the velvet jacket with a brief, outstanding, mink-bordered peplum, at Irène Dana. It would be a thousand pities to cover the lovely ruffled skirts of Louiseboulanger or Worth. And one simply couldn't conceal the Chéruit puffs!

THE LONG EVENING COAT

With a long evening coat, one may choose the coat first and group the dresses around that—except for the "special dresses." It was only last year that the long velvet wrap was still the sensation, and now it seems the most comfortable, practical thing in the world! Perhaps this is because models of this type stay in place so securely, with their new fitted lines. They don't call for so many noble gestures to fling them about. Perfect long evening wraps are shown by Patou, Lelong, and Maggy Rouff.

The new purples for evening are very exciting. One might have a long velvet coat in *pruneau* and wear it over a deep sapphire-blue velvet dress and over others of the fuchsia crêpes. It seemed as though we had buried fuchsia long ago, but it's proving to be the most exciting colour of the year. A plum coloured coat would be particularly enchanting over creamy-yellow. And the evening reds are very lovely—ruby-red, garnet-red, Venetian-red, and all the roses and pinks, as well. Lelong has enchanting colour combinations for evening; he uses lapis and jade together; deep garnet and aquamarine; Chinese-green and jade. And Vionnet uses black satin to trim a red crêpe dress shown in the sketch on page 47.

FOR INFORMAL DINING

Evening pyjamas seem to have lost in importance, this year. Nothing can take the place of pyjamas for lounging about the house, but fewer women feel any enthusiasm about the idea of wearing them out to dine with friends. A much newer idea is Lanvin's black crêpe dress with great oval plaques of silver paillettes set into the sides of the bodice to form sleeves. For informal dinners at home, there are the chiffon-and-lace combinations that are done so well by Miler Sœurs. Evening sleeves are not nearly so shy as they were. Lelong makes a heavy blue satin with short narrow sleeves, quite definite and plain. Augustabernard slings a garland of velvet flowers just below the shoulder, at the top of each arm.

There is little to tell about evening décolletage, except that the front and back usually disagree. The front décolletage is very high at Vionnet and Patou. The higher the décolletage comes up in the front—and a line right at the base of the throat is the newest thing—the lower it drops in the back. In fact, there is nothing at the back décolletage half the time, this year, except straps. Strange to say, the contradiction of the high front and low back décolletage gives length to both sides of the figure, and the romantic fulness is lovely, spreading from a long, bare back.

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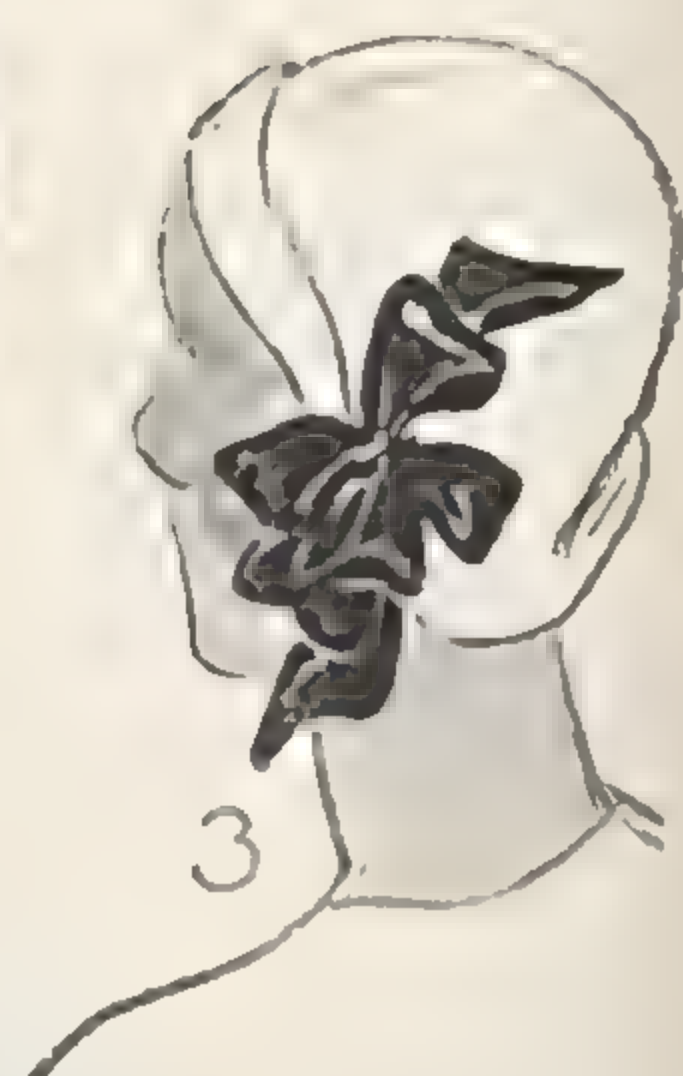
SALON de LUXE FIFTH AVENUE at FIFTY THIRD NEW YORK



1. Lewis's "Le Sport" is a reddish-brown felt hat with a waved brim that exposes one side of the head. An encrusted band ends in a bow in back



2. "Betty," a rose felt hat from Florence Walton, turns up sharply at the sides and has a bow of brown moire ribbon balanced in back



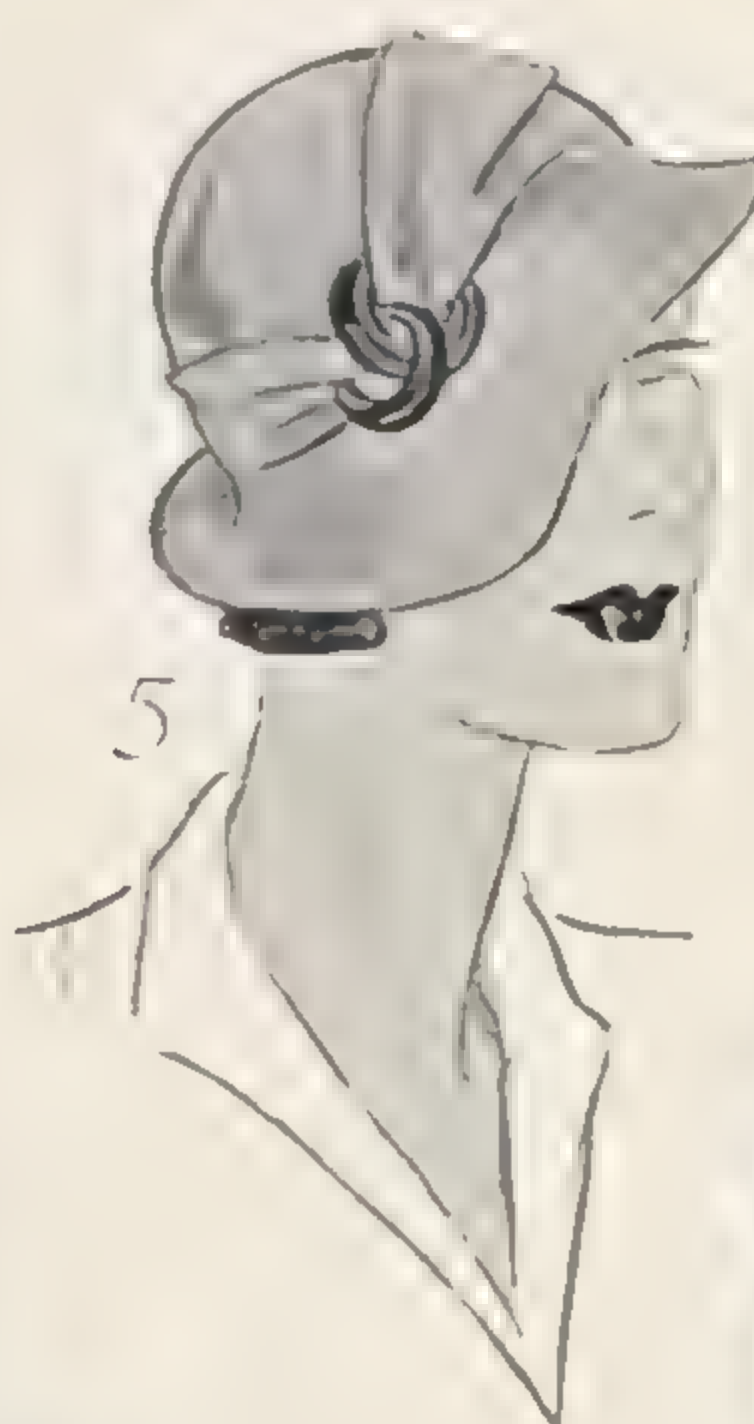
4. Marcelle Blot stands a feather-shaped ornament up at one side of this hat of woven black felt and paper straw, with a turned-up brim



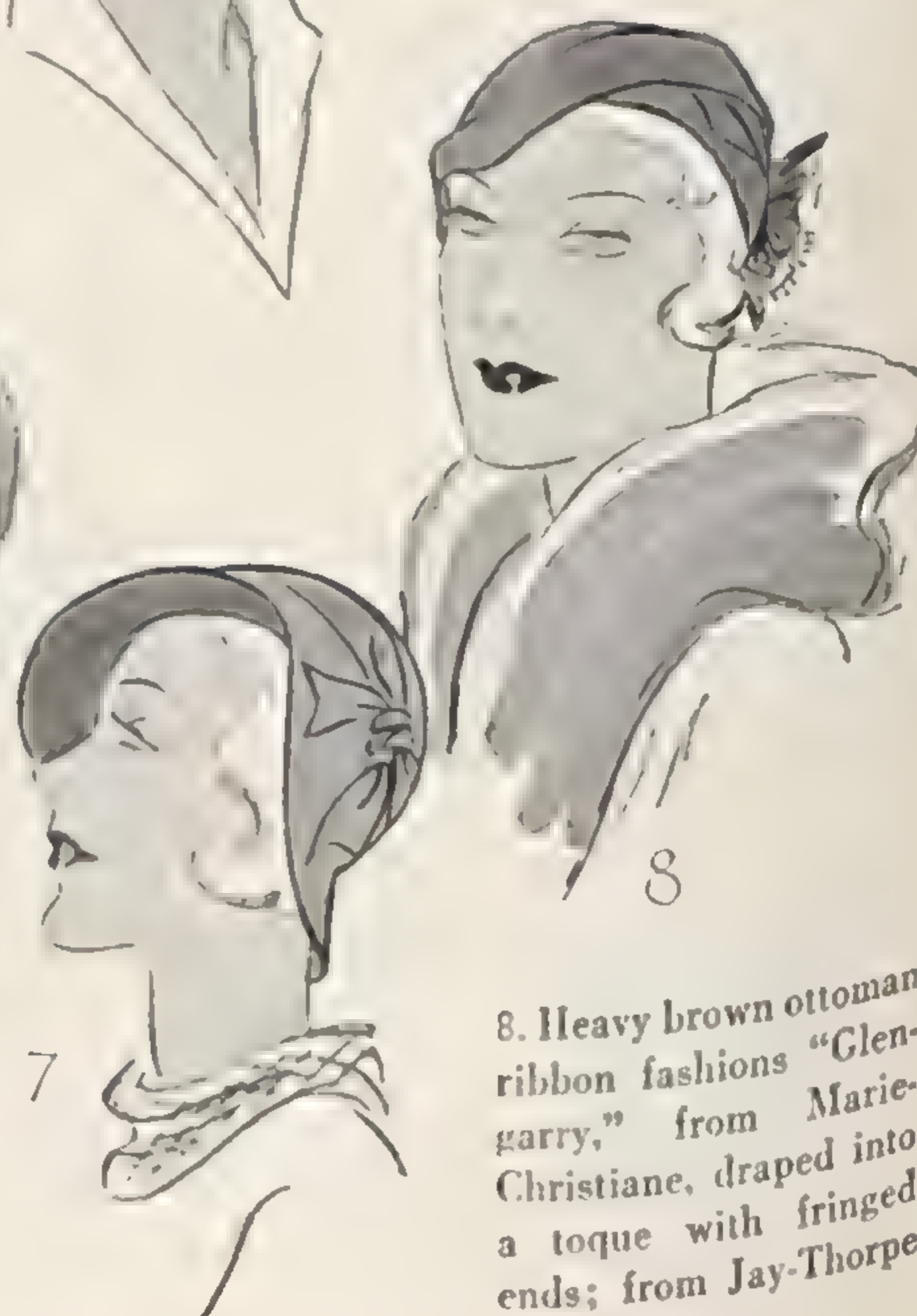
5. An undulating brim distinguishes Gaby Monno's "Vagabond," and the crown has an encrusted band draping into two wooden rings

3. Here is another view of "Betty," showing the deep dip at the back that balances the forward tilt over one eye; from Saks-Fifth Avenue

6. "Down over one eye" is Suzy White's "2123," a pagoda-brimmed Empire-green felt, with green ribbon and pearl buckle. Franklin Simon



7. This is the way "Le Sport" looks when you see it from one side. Sketch 1, at the top of the page, shows it from the front; Jay-Thorp



8. Heavy brown ottoman ribbon fashions "Glen-garry," from Marie-Christiane, draped into a toque with fringed ends; from Jay-Thorp

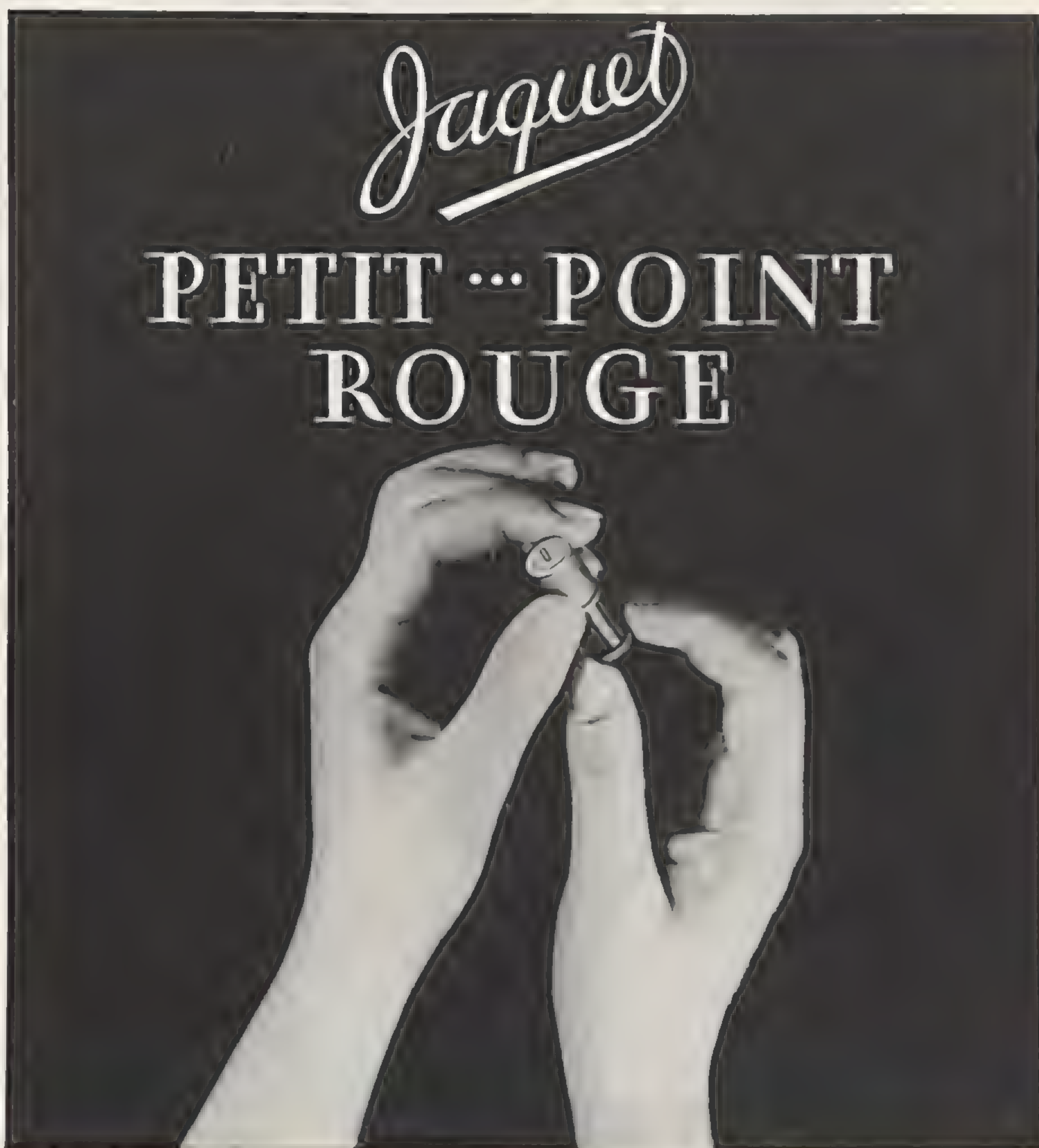
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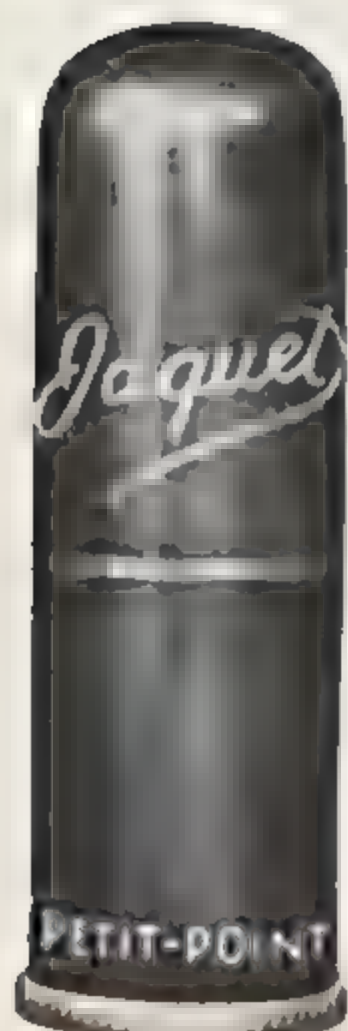


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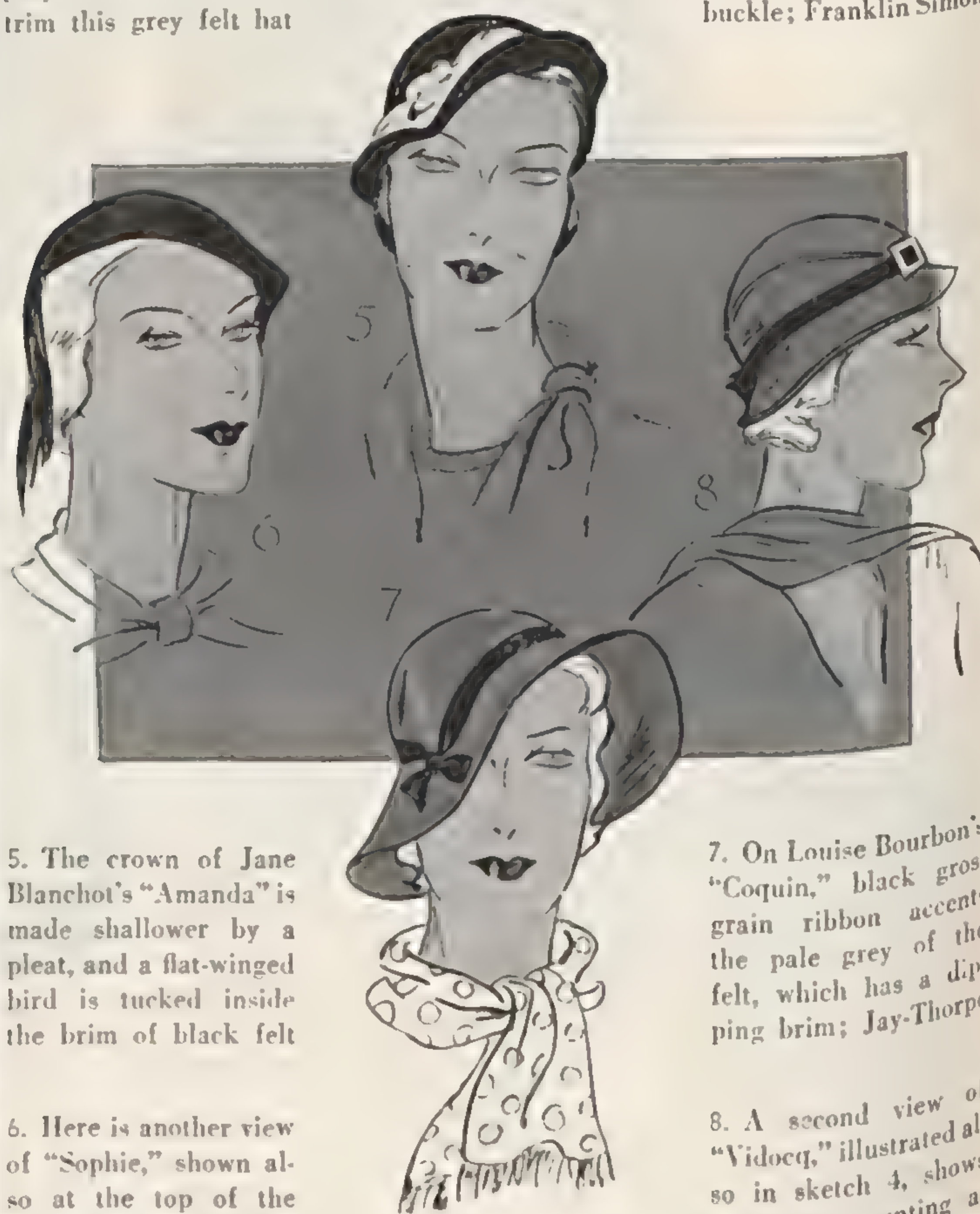


1. Marcelle Lely designed "Sophie," an Empire-green felt tricorn with black grosgrain and black glycerinized feathers. It's from Best

2. A pleat at the back of the crown of Jane Blanchot's "Golf" gives the proper balance. Two grey-and-white feathers trim this grey felt hat

3. Suzy White's "2121" is a brown felt sports hat. Narrow grosgrain ribbon adds a note of trimming to the crown. This is from Jay-Thorpe

4. Of green felt is Le Monnier's "Vidocq." It has an almond-shaped crown, black grosgrain ribbon, and a silver buckle; Franklin Simon



5. The crown of Jane Blanchot's "Amanda" is made shallower by a pleat, and a flat-winged bird is tucked inside the brim of black felt

6. Here is another view of "Sophie," shown also at the top of the page. The black feathers hanging at the back are a very smart note

7. On Louise Bourbon's "Coquin," black grosgrain ribbon accents the pale grey of the felt, which has a dipping brim; Jay-Thorpe

8. A second view of "Vidocq," illustrated also in sketch 4, shows the brim mounting at each side of this new green felt sports hat

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HATS TAKE A DIP OVER THE RIGHT EYE



2. Lavender-blue velvet bias bands are folded into the brim of Suzy White's "2121," with dégradé crosse. It is from Franklin Simon

4. Le Monnier's "Sophie" is made of narrow bands of black panne velvet, stitched together and trimmed with a black taffeta chou



6. Esther Meyer's "Sui-vez-moi" is a green felt hat with cock feathers curved over the top of the crown and onto the brim. It is from Bendel

1. Two vivid blue feathers are poised like a bird on Camille Roger's "Oiseau Bleu," of black felt, accenting the down-on-the-side line; Bendel

3. The black breit-schwantz brim of Lewis's "61091" is knotted at one side, ending in an encrusted bow. The crown is of green felt

5. Another view of Le Monnier's "Sophie," also illustrated in number 4, shows the taffeta chou that fills in the open space at the side

7. This view of "Sui-vez-moi" shows the circular sweep of the cock feathers that trim it in a becoming line under the brim at the left

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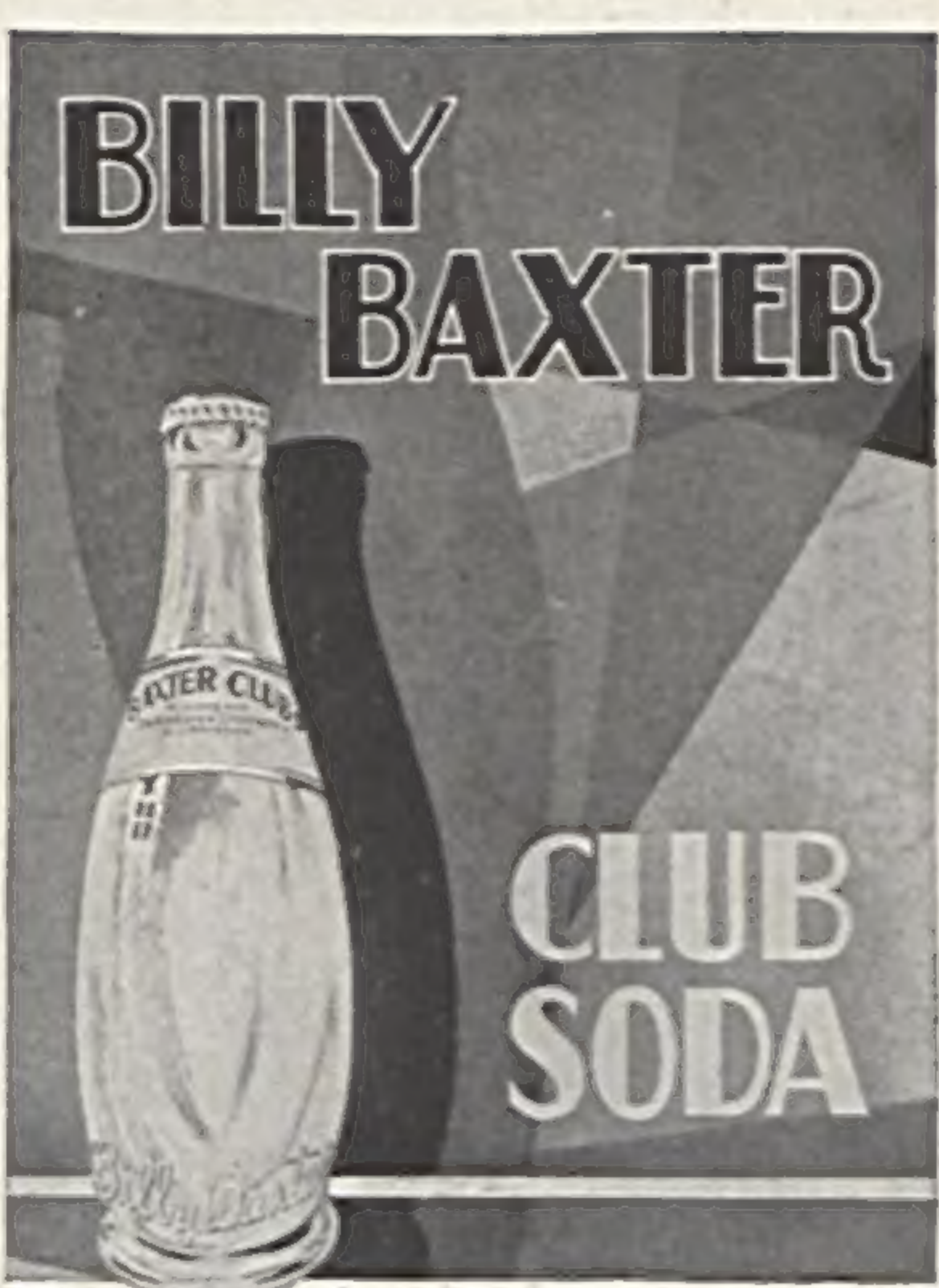
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Buffalo: Jehle's
Cleveland: Chandler and Rudd Company
Chicago: Tebbets and Garland
Cincinnati: Terminal Food Shop; Peeble's
Denver: Jno. Thompson Grocery Company
Detroit: G. & R. McMillan Company
Los Angeles: Ralph's
New Orleans: A. M. & J. Solari
New York: Charles; Park & Tilford; Gristede
Philadelphia: Mitchell, Fletcher Company
Pittsburgh: Kuhn, Renshaw; Sanders & Co.
San Francisco: L. D. McLean Company
St. Louis: Conrad's; Wearon Food Shoppes
Washington: Magruder's

WM. UNDERWOOD CO.
WATERTOWN, MASS.
makers of the famous
UNDERWOOD DEVILED HAM
for hors d'oeuvres & sandwiches

"OPEN UP THE SHACK AND GET IN SOME GRUB— WE'RE COMING DOWN TOMORROW!"

Telephones throughout the house make the business of living much simpler



The library telephone lets you receive calls or make them as you will—without abandoning your book or correspondence.



With a Bell intercommunicating telephone in the kitchen, you never endanger the roast by calling cook away from an active oven!



When the ducks start south and trigger fingers itch . . . gather your gang . . . order supplies and ammunition . . . arrange all the details . . . over the gunroom telephone. It's the easiest, quickest way. Put handy telephones in other parts of the house too.

THERE is a deep down satisfaction in being able to do things the moment they come to mind . . . whether it's rounding up a congenial crowd for a hunting trip, or making a business appointment, or just ordering supplies from the grocer!

You *can* do things easily and quickly, as they occur to you . . . if your household has *enough* telephones . . . conveniently located in all the important rooms.

Life moves more smoothly in such homes. The individual interests and activities of all the family

are carried on without conflict and with full privacy. There is no running upstairs and down, or from room to room. Steps and minutes are saved. Servants are more content.

Modern telephone convenience costs surprisingly little. There are many types of equipment designed for houses and apartments. Let the local telephone company help you plan the telephone arrangements best suited to your individual requirements. They'll do it gladly. Just call the Business Office.




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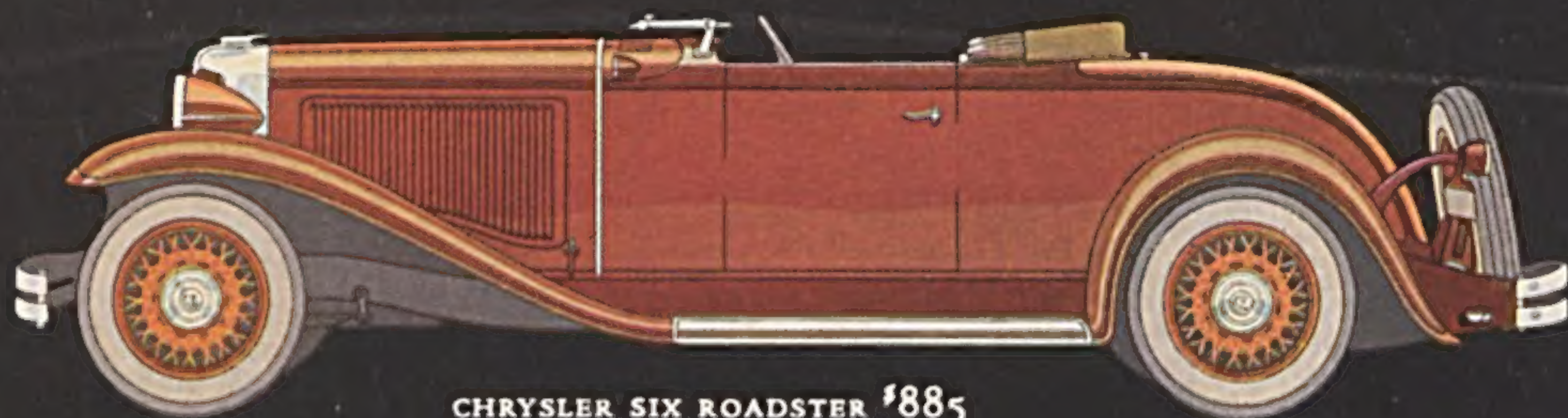
*Crepe-back satin evening gown . . . created of Satin-Ultra**

SATIN IS SO SUBTLE . . . expressive of that enchanting woman of today, at once suave . . . sparkling . . . sophisticated. Her gowns she chooses for these same attributes. And so she comes to satin (with a nod of approval from Paris) . . . and to Satin-Ultra* . . . a flattering new fabric that catches every nuance of light and shadow in its fluid folds. Newer than a mere new weave, Satin-Ultra is created of an entirely new *thread*. Seraceta Strands of Fashion achieve in this fabric a finish that is frost and silver, softened with the glow of pearls. Gowns and frocks in this interesting new medium are now being shown in the 'better shops. Look for them, and watch for other new-day weaves in the Seraceta series. The Viscose Company, 200 Madison Avenue, New York City.

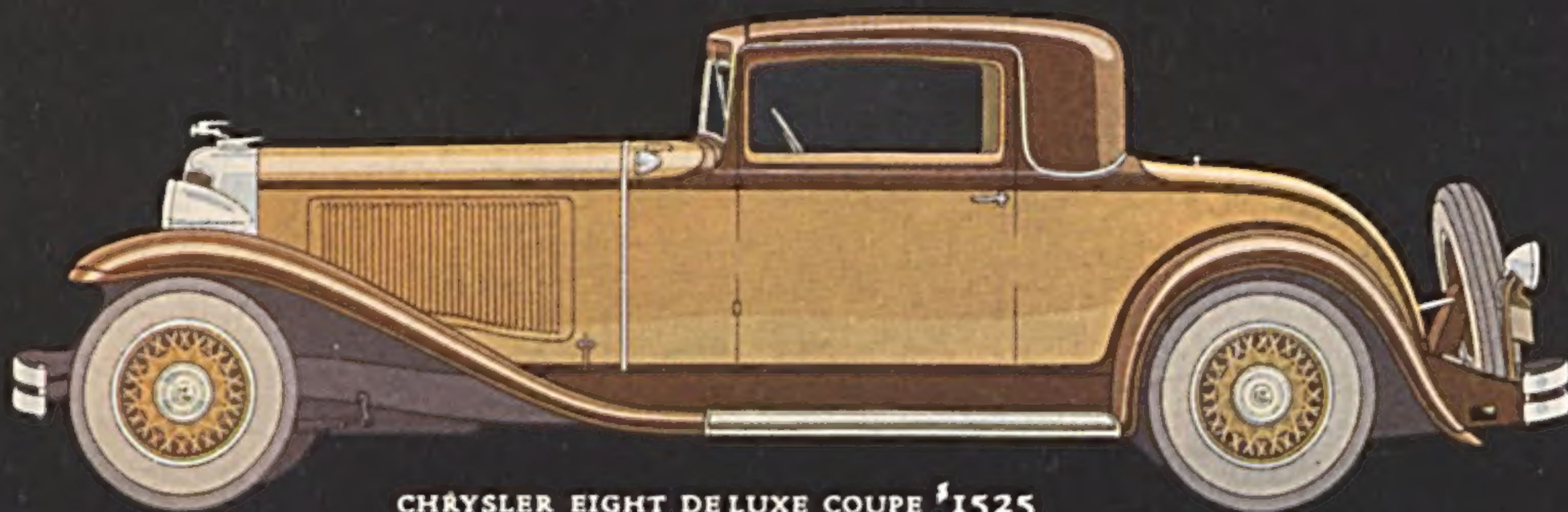
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SERACETA  **s t r a n d s o f f a s h i o n**

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CHRYSLER SIX ROADSTER \$885



CHRYSLER EIGHT DELUXE COUPE \$1525



CHRYSLER IMPERIAL SEDAN (7-PASS.) \$2945

Only Chrysler Engineering Gets Chrysler Results

CHRYSLERS at every price are *Chryslers*—and therefore joyously different from other cars. More alive, more responsive, smoother in action.

All Chrysler cars are definitely related to each other by the same general design, by the same general basis of quality, by the same general excellence of engineering, by the same general spirit of performance.

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The Chrysler Six. A fine, big Six of sterling ability. 116-inch wheelbase. Quiet 78-horsepower engine. Quick, quiet gear shift. Staunch, rigid double-drop frame. Low center of gravity. Safety bodies of steel rigidly welded into one piece. Internal self-equalizing hydraulic brakes. And with Chrysler's perfected free wheeling optional at slight extra cost.

Or the new Chrysler Eight De Luxe—*de luxe* in everything, inside and outside. Divided windshield. Unusually roomy bodies. Unusually deep, soft cushions. An easy-riding 124-inch wheelbase. Unusually long springs. A smooth 95-horsepower straight eight engine that gives you eighty miles an hour if you want it—with the safety of low-slung balance of weight and the positive, easy control of internal hydraulic brakes . . .

CHRYSLER SIX \$885 to \$935

CHRYSLER EIGHT DELUXE \$1525 to \$1585
(Five wire wheels standard; six wire wheels \$35 extra)

CHRYSLER IMPERIAL EIGHT \$2745 to \$3145
(CUSTOM MODELS \$3150 to \$3575)

All prices f. o. b. factory; special equipment extra

Or the magnificent Chrysler Imperial Eight—Chrysler's very finest—a motor car for connoisseurs of motor cars. An ultra-fine car of 145-inch wheelbase and 125-horsepower—winner of 12 official A. A. A. Contest Board stock car speed records.

Both the De Luxe Eight and the Imperial Eight have the exclusive Chrysler Dual High gear transmission. TWO high gears, and you can shift from either to the other *instantly*—at any car speed—without clashing. One high gear is for flashing action in traffic. Another still higher gear gives faster car speeds at *slower* engine speeds.

Drive a Chrysler—*any* Chrysler—and enjoy the difference. Enjoy the brilliant zest of Chrysler pick-up, the smoothness of Chrysler speed. Learn why Chrysler value is better value.



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